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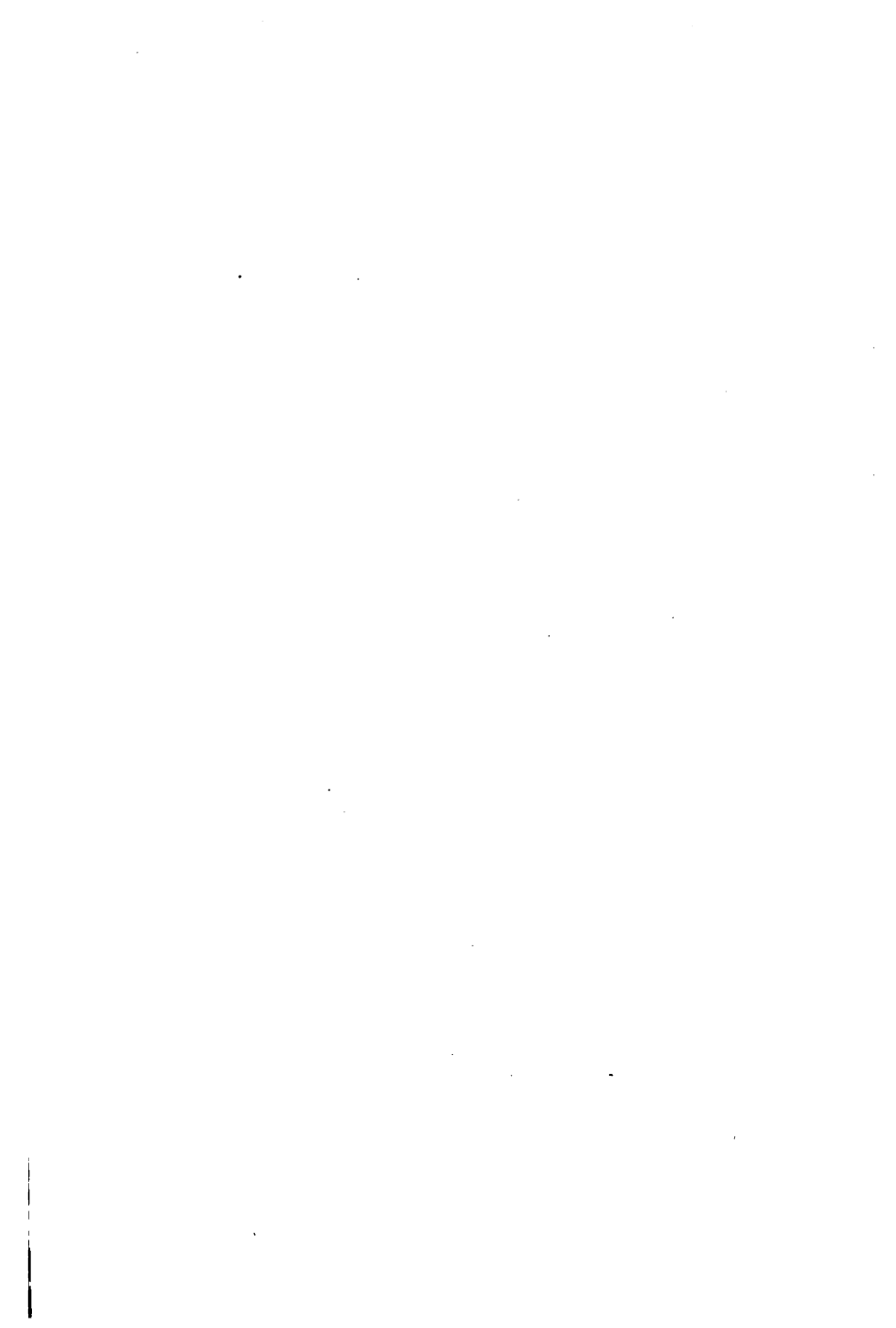
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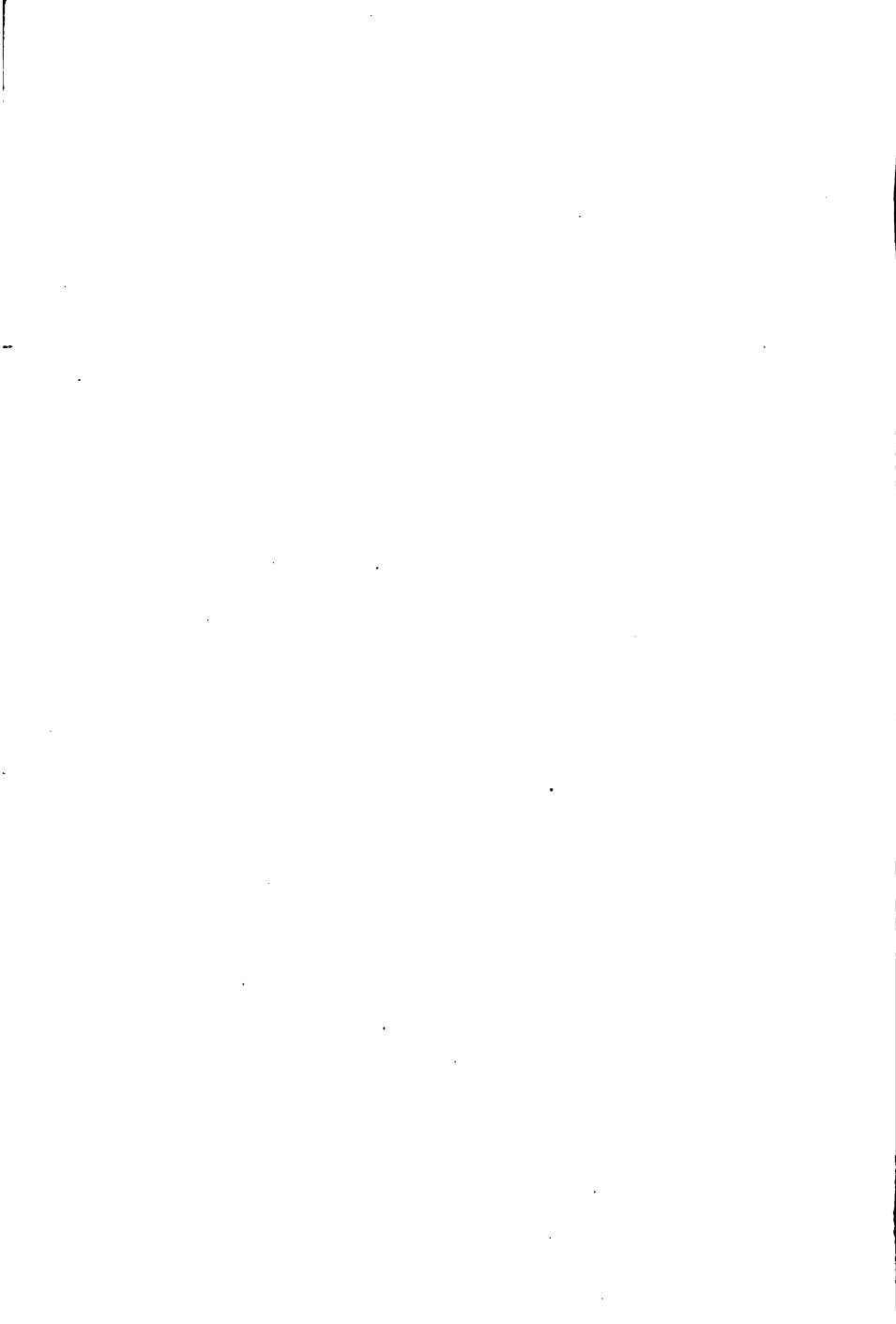
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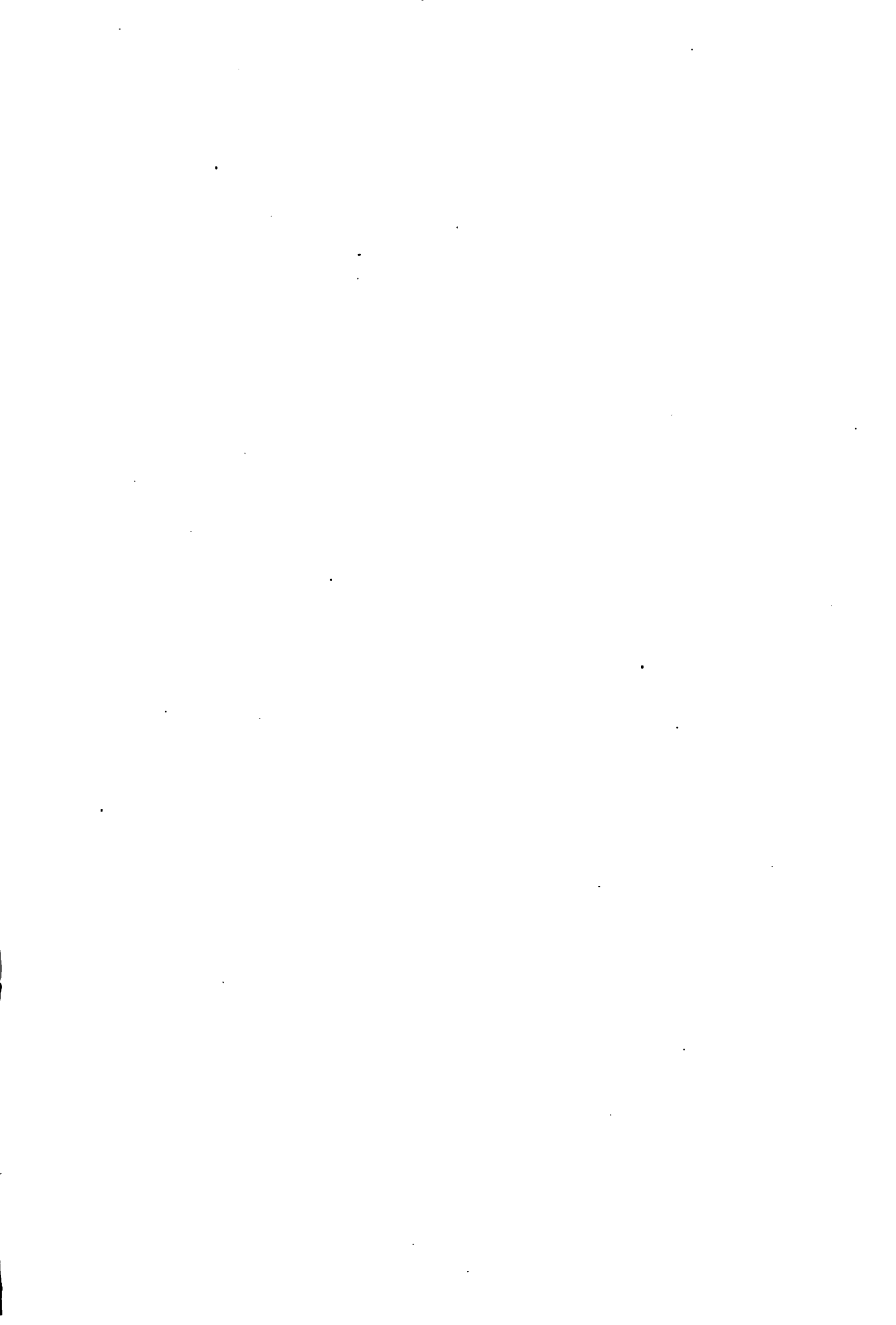
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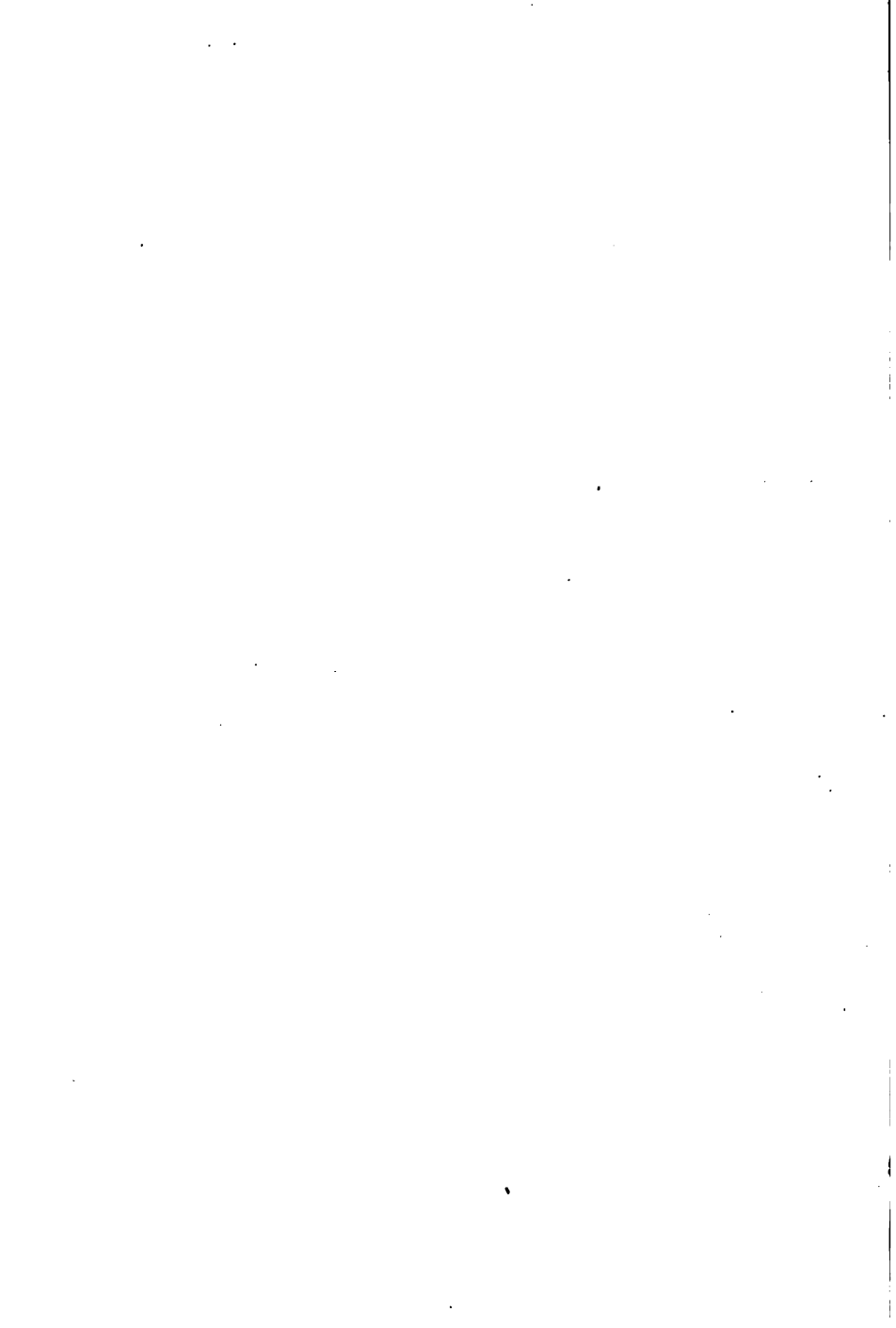


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ELEMENTS OF COMPOSITION



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ELEMENTS OF COMPOSITION

FOR

SECONDARY SCHOOLS

BY

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PREFACE FOR THE TEACHER

THE TEACHING OF COMPOSITION

ALTHOUGH Shakespeare's Prospero (one of the earliest teachers of composition) failed utterly in other branches of instruction, he was most successful in teaching Caliban expressiveness, as is proved by the exquisite passage in which the monster speaks of "sounds and sweet airs, that give delight and hurt not." And it is Prospero who best sums up the accomplishment of the successful teacher of composition, when he says to his unpromising student: "I endow'd thy purposes with words that made them known." This, indeed, is the aim of the teacher of composition—to endow the purposes with words that make them known.

Loud controversies have raged as to whether this is possible; as to whether composition can be taught. The rest may reason and welcome; the teacher of composition knows. He knows that literature and the makers of literature cannot be manufactured in the classroom. He knows that the power to write or speak simply and clearly (and his province extends no further) cannot be taught by the mere memorizing of rules. But the experience of the least successful is sufficient to prove that the ordering of thought for expression can be taught; that the technique of writing, like any other technique, can be taught; and that not to teach composition would be to lay aside one of the best weapons in the fight for better education.

It is much more profitable to discuss how composition can be taught most successfully; and in that controversy he who

says, "I know," says much. Yet every year the practice in composition courses grows broader, saner, more stimulative, more efficient. The teacher has learned that it is his *duty* to teach the tools of writing — the word, the sentence, the paragraph, and other unities — until they may be used as handily as the carpenter uses his hammer, or the mason his trowel. He has learned that it is his *privilege* to help in shaping the ideas which pour from life and from books into the student's mind; and he laughs at those who say that the boy or girl has nothing to express. As a teacher, he has become a middleman between thought and expression, valuing both. He is far from claiming victory, but his campaign is beyond the possibility of defeat.

THE TEXTBOOK IN COMPOSITION

The student of composition needs more than an abundance of models. He must have the theory of composition explained in the permanency and accuracy of print. He does not require much theory, but he needs that little immensely; and he must have a textbook.

His best textbook, so the authors of this volume believe, will be neither a treatise on rhetoric nor a mere assemblage of developing exercises. Its outline should be firm and clear, for the plan must be based upon sound logic and sound psychology. Its method of presentation should be informal, but consistent and practicable. Its subject matter, its illustrations, its suggestions, should lend themselves to expansion or selection both by those who learn and those who teach. It should stimulate the mind, while providing that upon which the mind may feed.

This was the ideal which the authors of this book set before them. It would have been easy to make the book more formal, more dignified; it might have been made briefer; it could have been more searching, more prolific of rules, subtler in dis-

tinctions. But the authors have sacrificed every real or assumed virtue that has seemed to interfere with their main purpose: to make a book that would be clear in outline, informal in presentation, rich in tested devices and interesting material — a book that would teach.

THE PLAN OF THIS BOOK

The plan of this manual is simple and logical, as the table of contents will show. "The Means of Composition," "The Ends of Composition," "Aids to Composition," — there is the scheme.

The book begins with the means of ordering and expressing thought. Before the player can perfect his game of tennis he must learn his strokes; and before the student can write freely he must master his technique. The first part of this volume is therefore devoted to the tools of composition: the outline, the paragraph, the sentence, etc., each one of them explained and practised in connection with the governing principles of Unity, Coherence, and Emphasis. But in every instance the starting point is neither a definition nor a theory; it is the need of another means of expression. The method is inductive throughout.

All formal classification of the various ends of composition has been reserved for "The Ends of Composition," which is the second part of the book. It is true that the exercises from the very beginning lead toward self-expression, and thus toward an end; for the student must always have an object in view as a result of his writing or speaking, unless he is to talk or write mere empty words. But the precise nature of the form which his purpose must take — whether Narration, Description, Exposition, or Argument — is not considered until the means of composition have been rendered thoroughly serviceable. It is time enough then to classify the formal ends of composition;

and this postponement provides a step upward for the maturing student, and an opportunity to practise his new powers in a broader field.

The third part of the book, the "Aids to Composition," differs radically from the others. The sections on Punctuation, Spelling, Capitalization, Grammar Review, etc., which it contains are *aids*; they belong not to the theory which the student should be following, but to the rules of the game. They are to be given when needed; and more than once. With them are other sections on Prosody, Figures of Speech, the Preparation of Manuscripts, which may be either taught or used for reference as the teacher sees fit; and still another brief chapter on Letter Writing, whose purpose is to stimulate as much as to edify or correct.

HOW TO USE THIS BOOK

The best way to use this book is to begin with Chapter I of the "Means," and continue through to the last chapter of the "Ends," with constant reference to the "Aids" by the way. But the book is flexible. The teacher may change the order to suit his particular needs, or particular class, without affecting the teaching value of the whole.

The *theory* in each chapter should be assigned for study in lessons which embrace a complete topic or sub-topic; the needs and capabilities of the class must determine the exact amount. The authors confidently believe that the natural divisions of the subject will provide a far better guide for the teacher than an arbitrary slicing into lessons for a hypothetical "average class."

The *illustrations* and *examples* should be handled with like freedom. They have been provided in copious abundance with the hope that every teacher will find those that are best for his teaching, best for his class. All serve to illustrate the theory

of the text; but each teacher may make his own selection; and they may be assigned either in company with the topic which they exemplify, or for supplementary study.

The *exercises* are equally abundant. "O reason not the need." With such differing tastes among teachers, with such varying capabilities among students, there can scarcely be too many. It is precisely in the attempt to fit the same problem in writing to every class that so many composition courses come to grief. In this book, an assortment of exercises in both oral and written composition has been placed at the end of each important topic, and these present a moderate range of subjects. But it is hard to hit many marks with a few shots only; and hence the authors have placed Summary Exercises at the end of each chapter, in which are grouped all the fruitful and apposite suggestions which experience has supplied. They may be used to supplement the regular work; for review; or whenever and wherever they are needed. Among these Summary Exercises will be found easy subjects for dull students, average exercises for average students, and many more difficult and also more stimulating exercises for the more promising members of the class. If used with judgment and due consideration of the different personalities in the class, they should prove to be most valuable.

This book can be used readily and safely by the drill master who wishes to assign the work without troubling to adjust it to the individualities of his students. But it is not written for him. It is written for the teacher who seeks a teaching point for each lesson; who wishes to consult his own powers or tastes in choosing the means of presentation; who is willing to study his class while he conducts and encourages the practice of composition.

Rhetoric, even though the medievals spoke of "Rhethorike sweete," has had the name of a cold, hard subject. As "Com-

position," it has redeemed itself by making closer still a relation with life which has always been evident. Indeed, it is admirable that everywhere teachers are giving vigor, significance, enthusiasm, to a subject that never should have been without these qualities. But free expression profits no man unless it is true expression also. If this book can serve, however humbly, the teachers who are working in the cause of simple, expressive, *accurate* speech and writing, the authors will have achieved their first ambition. And it is their further hope that the careful development of theory, the abundance of illustration and suggestion, will lighten the burden of compilation and explanation, so that the teacher may be able to put freedom of invention, force of personality, and all that makes for individual stimulus into his work.

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TABLE OF CONTENTS

PART I

THE MEANS OF COMPOSITION

CHAPTER	PAGE
I. COMPOSITION	1
II. SHAPING THE MATERIAL	10
III. THE SENTENCE	40
IV. THE PARAGRAPH	94
V. THE WHOLE COMPOSITION	125
VI. THE WORD	161

PART II

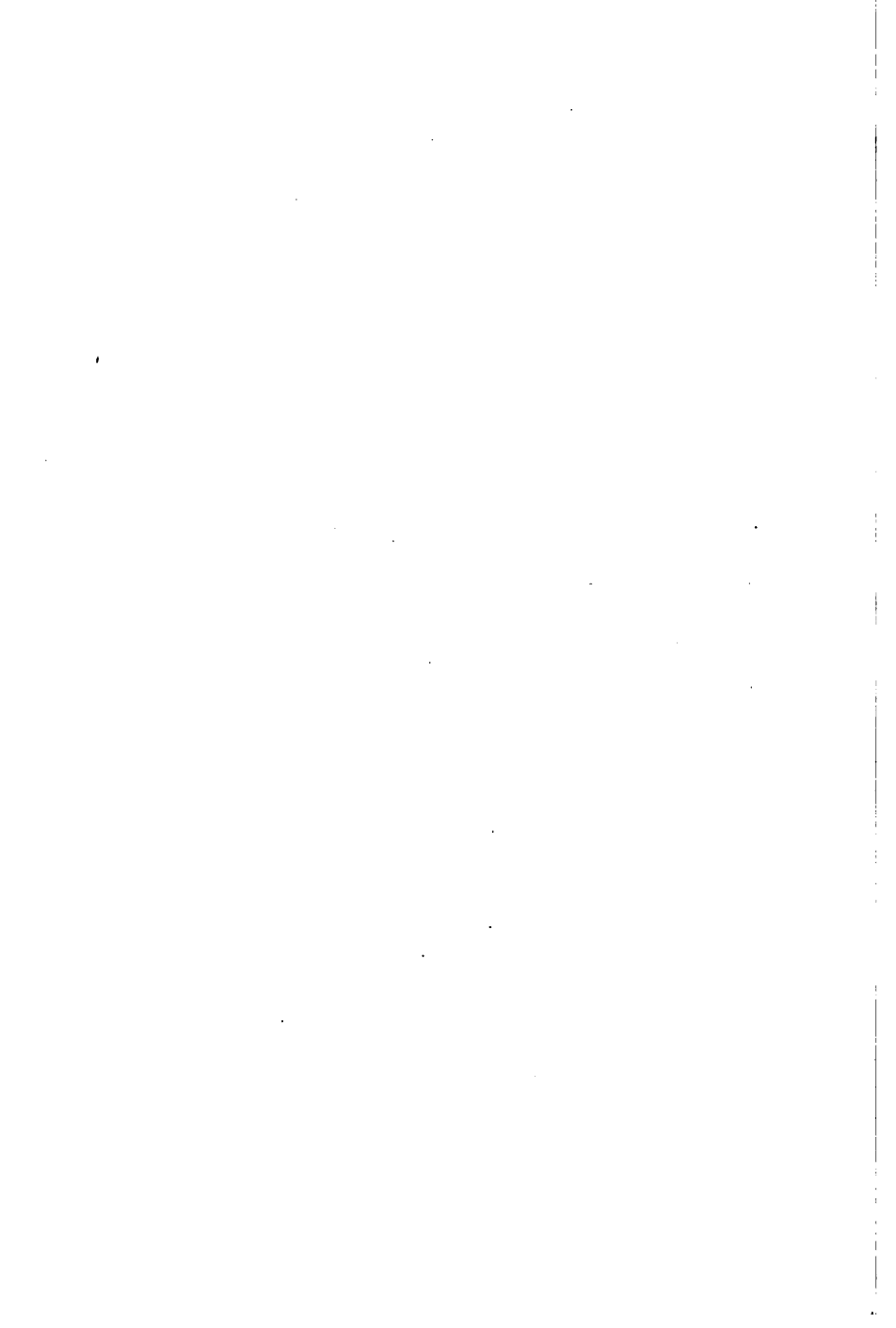
THE ENDS OF COMPOSITION

VII. EXPOSITION	189
VIII. ARGUMENT	256
IX. DESCRIPTION	304
X. NARRATION	353
XI. THE STORY	404

PART III

AIDS TO COMPOSITION

SECTION	PAGE
I. LETTER WRITING	447
II. SPELLING	482
III. CAPITALIZATION	504
IV. PUNCTUATION	506
V. FIGURES OF SPEECH	520
VI. PROSODY	528
VII. PROOF READING	545
VIII. GRAMMATICAL REVIEW	551



ELEMENTS OF COMPOSITION

PART I

THE MEANS OF COMPOSITION

CHAPTER I

COMPOSITION

What Composition Is.— You and I are constantly being called upon to tell our thoughts and sensations and experiences to others. Communication is necessary for us; so necessary, indeed, that those who are deprived of the power of speaking and writing are taught unusual methods for making their wants and wishes known. We have seen that even dogs, horses, and other animals devise means of expression, which, however crude, are nevertheless easily understood. Nature has been kinder to us than to these creatures, however. She has given us two distinct methods by means of which we may express ourselves—speech and writing; yet with both of these means at our command we sometimes communicate with one another almost as awkwardly as our dog or our horse communicates with us.

However brief and of whatever form communication among us may be, it requires Composition. When we are talking to one another we are *composing*—putting our thoughts together, and voicing them in order to make them understood. When we are writing, we are again composing, but expressing ourselves in another way. Expression by means of the voice is called Oral Composition. Expression by means of writing is called Written Composition.

The Necessity for Composition. — There are certain things that you and I are obliged to talk or write about almost every day of our lives. If we lose our way in a country road or a city street, we *ask* for information. Sometimes the request involves a somewhat lengthy conversation ; sometimes it consists of only question and answer. We are constantly wanting to know about this or that or the other. We inquire the why and the wherefore, the where and the what, or the who and the how of things, and the process of inquiry and of informing is oral composition. But if we make our requests in writing, or if we give our information in writing, we are then making use of written composition. Perhaps it is a letter we have to write in order to find out something. Perhaps we are called upon to write an advertisement or a telegram. Again, perhaps we have been asked to give information in writing regarding our work or our place of residence. Or it may be that the information gathered from a textbook the night before must be composed into intelligible form and expressed in class the next morning. In all these and many other cases, we find it most necessary to be able to put together our thoughts and express ourselves, either by speech or pen, clearly and concisely. We could not get along without this power of dual expression. It is part and parcel of our very lives. So common and universal is it, indeed, that we take it too much for granted, and often fail to realize how much more difficult is our daily work when slipshod methods of speech or writing make it hard for us to speak quickly or write clearly. There is a famous mining engineer, now practising his profession, who says that one third of his great income is due to what he knows, two thirds to his ability to tell what he knows. The power of expression is equally important for us all.

The Desire for Composition. — But aside from these facts of everyday life which *necessitate* composition among us, we

are daily confronted with experiences which are interesting and which, as a result of their interest, we desire to record or to tell others about. If presented in good oral or written form, they will prove entertaining, informing, or valuable to others as well as to ourselves. In other words, there are many daily experiences which it may not be necessary to write about, but of which we are sure to wish to write or speak. We may have seen a baseball game of which our friend Dick would like to hear; we may have seen a runaway that would interest father; there may have been a school entertainment of which mother would enjoy reading or hearing. To be sure, it is not *necessary* that we give an account of any of these affairs. But it will be agreeable and worth while to do so, and, if we are normally constituted individuals, we shall desire it. Therefore, we must know how to compose our account in order that it may be true, intelligible, and interesting.

THE MATERIAL

Experience and Observation.—The first thing to consider, of course, is the substance, that is, the thoughts, or experiences, or information about which we write or talk. There is little use in keeping a cash account if the figures do not represent real money and real expenditures. And there is little value in a written or spoken account unless thoughts, experiences, facts worth telling of, are waiting to be expressed.

But the boy or girl with nothing worth expressing does not exist outside of the asylums for the feeble-minded. Walking to and from school every day, going here and there on Saturdays, conversing with schoolmates and parents, you and I daily have a sufficient wealth of experiences to supply us with almost an infinite necessity for oral or written composition. If we go about our daily round with observant eyes

and alert minds, we shall be almost overburdened with material for talking and writing, so that any deficiency in the means of expression will be quickly brought home. We have five senses which are extraordinarily keen to record impressions upon our minds. Of these, sight is probably the busiest and therefore the most fruitful. But education and life itself should be constantly cultivating a close acquaintance with the workings of all our senses. To be able to tell in words *accurately* how a thing smells or tastes, to express vividly what our sense of touch experiences when we handle different kinds of wood or cloth, to point out the differences between the robin's call and the thrush's song, — all of these are important for us as well as for those to whom we speak or write. Moreover, our reading and our general knowledge of the things about us endlessly call upon our powers of expression. To write down our belief as to the value of a certain study, to sum up, mentally or in writing, what we have learned from a certain book, to voice our convictions about the rules of football, to express our satisfaction or dissatisfaction with the progress of certain public affairs, is in each case to combine our reading with our knowledge and to produce composition of one kind or another. Active, well-ordered thought, keen, observant senses, and a memory that keeps the useful and drops the useless, are the first requirements for good composition; for it is these faculties which provide the material worth expressing.

There was once a boy whose sister had been an invalid for the sixteen years of her life. She was confined to her bed in a dingy, miserable room in a crowded city. She had never seen a tree, never heard a bird sing, never understood about the city whose noises she heard around her. The brother tried so earnestly to speak and write about all of these and many other things that he was soon able to tell her vividly

about them, and as a result she *saw* the trees, she *heard* the birds, she *understood* the traffic, and the plan, and the life of the city. He had learned to speak and write so well that he was able to let her into what, so far as she had been concerned, were the secrets of the world, though she could not leave her room, and could see only roofs and fire escapes from its single window. Perhaps he was not more observant than other boys. He simply took the trouble to express the various things he saw and heard during his day's adventures. He knew no more about trees than you and I know, but he heeded his senses. He *saw* a tree, he *heard* its leaves flutter in the wind, he *touched* its bark perhaps, he even *smelled* its delightful freshness, and he wrote down all his impressions.

So we must cultivate the habit of fixing in our minds and of putting down on paper the experiences we daily meet with and usually think so trivial. Walking to school this very morning we may have seen a peculiar looking house, or heard a fire alarm and the rush of engines, or witnessed a flock of birds making much ado in an old tree, or had an interesting conversation with a companion. We may not have thought about these very much at the time. But a moment's consideration will show that if we have observed, or thought, or remembered, the next step, composition, is waiting for us.

SUBJECT AND TITLE

Choosing a Subject. — We can never be at a loss, therefore, for something to write or talk about, for we see that the life of each of us is full to overflowing with interesting thoughts and experiences, if we will but make the most of them. Sharp eye and active mind discover the material for composition pressing in upon us everywhere. But it is just the fact that life is so big, so incessant, so complicated

in its relations of incident to incident that makes it well to pause for a few paragraphs before the explanation of how to *shape* our material begins. For we must first consider how to choose it, or better, to use a figure of speech, how to cut out our subject from the life of which it makes a part.

Limiting the Subject. — If on our way to school this morning we saw some carpenters working at a building, we might choose to write about *Work*. This would then be called the *subject* of our composition. But on consideration we would, of course, decide that this is far too general a subject, that "Work" covers a field much greater than our knowledge or experience — that it demands a book rather than a theme; and that in fact we have in mind one particular kind of work, namely, *Carpentering*. If our subject is still too broad; if we (as is more than likely) watched one particular man or group of men; or again, if only one operation attracted us instead of the whole business of carpentering, then we shall be far better able to do justice to our actual experience and therefore our knowledge, if we select one of the following for our composition: —

- Driving a Nail.
- Planing a Board.
- Carrying a Girder.
- Hewing a Log.
- Hingeing a Door.

Here in each instance the former subject has been limited in such a way as to give us something very definite to develop. Had we undertaken to write on "Work," or even on "Carpentering," we should have been bewildered by the very breadth of our subject. There are too many different kinds of work, too many different operations in carpentering. Always, then, before talking or writing about any of our vivid experiences, let us consider them well, dividing and sub-

dividing, narrowing and limiting them, until we have some definite phase or part which we can handle expertly in a given time.

Three things must be considered in choosing our subject: the time at our disposal for writing or speaking; the purpose of the composition; and, most of all, our knowledge of the subject. We must not be too ambitious at the outset. We must make it a rule to hold ourselves rigidly to the narrowed subject, and cover every possible detail of that subject. As our knowledge and our power of expression increase, we may take subjects that are broader and that demand a greater scope.

Generic and Specific Subjects. — A subject such as "Work," suggested above, is a general or generic subject. Its subdivision, "Carpentering," is particular or special or *specific*. "Driving a Nail" is still more *specific*. In the same way,

Building is generic; *house*, specific; *cottage*, still more specific.

Plant is generic; *flower*, specific; *rose*, still more specific.

Exercise is generic; *game*, specific; *baseball*, still more specific.

Reading is generic; *story*, specific; "Treasure
Island," still more specific.

Animal is generic; *horse*, specific; "Prince," still more specific.

Thus by seeking the specific, we are able to limit our subjects until they cover just those certain details which we are able to discuss, which we wish to discuss, and which we have time and space to discuss. It may be that ahead of me on my way to school this morning I saw a building. Approaching it, I saw it was a house; and coming still nearer, I discovered it to be a particular type of house known as a cottage. Surely it will be vastly more interesting to my classmates to hear me talk about a cottage than about a mere house or building. And surely I shall have much more interest in dealing with this one small type and specializing upon it than in writing

about buildings in general, which as subject would permit me to do little more than classify and define.

The Title. — It is the title that shows the limits within which we intend to confine ourselves. Suppose instead of taking "Cottage" for our subject, we name our composition, give it a label which will even more closely limit us, and at the same time define in a general way our purpose in the composition we are going to write about it. Suppose we say "The Modest Home," or "The Lovers' Nest," or "The Haunt of Happiness." Instead of "Prince, Our Pet Horse," let us say, "A Perfect Gentleman"; instead of "Baseball," "The American Frenzy," etc. Now we have given our subject a name which makes it not only more interesting, but explains to some degree just what our object is going to be in our work. We are now going in some small way to make an individual of "Prince." He is a perfect gentleman; he is considerate of us; likes us to be about him; never switches his tail in our faces; sticks his nose readily through the halter; always turns to the right voluntarily when we meet a team in the road. So also the cottage has ceased to be a mere cottage, like a hundred others we have seen. It has now become the rose-covered paradise of a pair of lovers, or the abode of aged but happy parents whose boys are doing well in the city; and so on. We have taken from our subject the commonplace, we have tinged it with imagination, and, most important of all, we have still further specialized or limited it. In short, we have given it a *title*, and have certainly made it still more attractive to every one interested in the writing and hearing of the composition which it introduces.

Summary. — This chapter on the nature of composition may be summed up in this fashion: Composition is putting together and expressing one's thoughts, experiences, or knowl-

edge, whether by tongue or pen. Life and our own brains give us the materials; but it is necessary to increase our acquaintance with the first, and stir up the activity of the second. And it is also necessary before one begins to compose, to know how much we intend to write or talk about, and to keep within the limits set. The choice of a good title really sums up the whole matter, for a good title shows that the writer or speaker has something to say, and knows how he intends to say it.

EXERCISES

- I. What is the difference between a subject and a title?
- II. Limit by making more specific the following subjects for compositions:—

Furniture	Boots	Machine
Study	People	Vehicle
Cars	Vegetable	Planet
Animal	Tree	Dirt
Officer	Mineral	Water

- III. Limit these subjects still further by making a title for each.
- IV. Give the subjects mentioned on pages 6 and 7 more specific and more interesting titles.
- V. Work back through as many steps as possible to the generic subjects to which the following belong:—

Plowing	Dick's Home Run	Bungalow
Automobile	Travels	My first Trout
Battle of Quebec	Chair	The Book I Like Best

- VI. (a) Draw up a list of general subjects upon which you feel able to write or talk.
- (b) For each one of these subjects devise one or more titles for compositions which could be written with the time at your disposal.
- VII. Prepare a list of five good titles chosen from stories that you have read.

CHAPTER II

SHAPING THE MATERIAL

The Plan in Nature. — Everything in the world about us appears in parts or *divisions*. The day, the month, the seasons, all fall into divisions with which we are perfectly familiar. Nature is always regular and ordered. To be haphazard, irregular, “mixed up,” is unnatural. We are creatures of nature, and everything we do must follow her laws. If we are impressed by a certain rural scene, and contemplate it for a moment, we see that it is constituted of certain parts. There are hills, valleys, verdure, buildings, etc. It is impossible for us to *think* of a scene without being conscious in our thought of certain landmarks that stand out prominently in the scene. If we think of the ocean, we immediately “sub-think” water, color, waves, etc. If we contemplate a bridge, we at once image arches, spans, approaches, ironwork, etc. We could multiply these illustrations *ad infinitum*, but it is not necessary, because the truth of the statement is so obvious. In the most trivial affairs of our lives — from our rising on Monday morning to Saturday’s ball game — we have a definite plan of procedure in mind all the time. We cannot get away from the plan-habit if we would.

Laws of Planning. — **Unity.** — But since plan making is natural, it is governed naturally by certain laws. Let us suppose for a moment that we are writing upon baseball and have chosen for title, “The Baseball Diamond.” In-

stantly the subject begins to split into divisions or topics: the ground, the size, the shape, the bases, etc. But if we are thinking loosely, other topics related to our subject, but *not* a part of it, will intrude themselves. Shall we begin with a long introduction about the state of the weather at the time of the last big game? Should we say something about the fielders? Of course not, though we must clearly explain and picture the field. Shall we mention the batsman? No, but we must of course explain the home plate. We must reject every item that does not pertain to the subject suggested in our title — “The Baseball Diamond.” *Sticking to the subject* will give to our finished work a quality which no good work can be without; namely, oneness or unity. In other words, all of our topics must bear upon the subject and we must omit no one that belongs to it. There must be Unity in our completed work.

Indication of Unity. — But we must do more than secure Unity; we must show that we have secured it. In order to make the oneness of our discussion clear, it is all-important that every topic should state definitely its relation to the subject. Accept a little counsel here which, although it may seem irksome, will save you endless trouble and your reader endless confusion. Represent every topic by a complete sentence, with subject and predicate. A sentence has to state something; and thus you will have to state in your topic what part of your subject you are there treating. This caution, if observed, will almost in itself guarantee the observance of Unity, and will make it certain that each of your sections in the written-out theme will show just where it belongs in the article. Unnumbered difficulties in articles, in textbooks, in letters, as well as in school compositions, follow upon a failure to say just what it is that you are trying to bring out in a given topic, a failure to *indicate Unity*.

For example, if instead of writing the plan of your composition on "The Baseball Diamond" as follows:—

1. The ground.
2. The size.
3. The shape.
4. The bases.
5. The catcher's box, etc.,

you should put it this way:—

1. The ground must be in proper condition.
2. The size must be that given in the rules of the game.
3. The shape must be square.
4. The bases must be four in number.
5. The catcher's box must be placed directly behind the home plate, etc.,

you will be much more sure to stick to your subject, and to tie up, so to speak, each paragraph to your title. In a more difficult subject, as, for example, "The Advantages of Underground Railroads in Great Cities," this practice is even more advantageous. Think out your topics in good sentences. Write them down as such.

EXERCISES

- I. Outline orally or in writing one or more of the following subjects, taking pains to preserve Unity, and to indicate the connection between each heading and the title:—
 - Why I Came to School.
 - What I Hoped to Accomplish in School.
 - How I Learned to Play Football (or Basketball).
 - The Best Way to Spend a Saturday Evening.
- II. Criticize this list of topics for its Unity and for the indications of Unity in the headings:—

HOW TO CHOOSE A CAREER

1. How I felt when I found that I had to write a composition.
2. The choice of a career should be determined by your capabilities and your opportunities.
3. Mechanical ability.
4. Much manufacturing in some cities.
5. Some go to college, others do not.
6. Civil engineers in great demand just now.
7. If your father is in business and has an opening for you, it would be well for you to prepare for a business career.
8. The career should fit the woman or the man.
9. The management of the home is the noblest and most difficult of all careers.

III. Rewrite and revise this list of topics.

Coherence. — While "The Baseball Diamond" is still just a group of topics in the writer's mind, ready to be either written or "talked," another principle of composition forces itself upon your attention. There is a natural way of grouping these topics, and there is an unnatural way. In our illustration, for instance, we would not write or speak about the field and then about the catcher's box; about the third base and then about the batter's box. This would be awkward. No, we would at the very outset write of the ground, its size, shape, and condition. Then we would arrange perhaps to talk about the three important positions — pitcher's box, batter's box, and catcher's box. Then, perhaps, we would discuss all the bases together; and later, the fielders' positions. In other words, we should aim to group like elements together and to place near one another in our composition those parts of our subject that are close together in reality. We recognize when we see things that there is a certain natural relation among their parts. In telling about these things, then, we will naturally observe the same

strict relations among these parts, unless ignorance or carelessness prevents. It is not enough to "stick to our subject"; we must do more than this — we must see that the different parts or divisions of our subject "stick together" properly, relate to one another gracefully and not haphazardly. In other words, we must see that the parts "co-here," that they have *Coherence*. This is a second great law of composition.

Emphasis. — But further than this, you and I are perfectly aware that all the units in our observation and thought are not of equal importance. We know full well that some stand out distinctly and vividly as compared to others; that some are vastly more important than others. Suppose we look for the first time at a great waterfall. Well, we may be conscious at first of certain kernels of thought: water, light, roar, power, mist, swiftness, and perhaps others, according as the impressions made upon individuals differ. But we know at the same time that there is one of these divisions or parts of our observation that stands out more strikingly than the rest. Some people, upon seeing Niagara for the first time, are impressed by the huge volumes of water; others are held in awe by the awful roar; still others see the power of it all more than anything else, and so on. There is always something that stands out most vitally. So it is with the elements of any object, any event; and in composing to explain or picture or tell a story, we must see to it that this difference of value is clearly indicated. We must, in short, accent certain parts and keep others in the background. We know that the vital positions on the diamond are the pitcher's, the batter's, and the catcher's. Around these strategic points all the mechanism of the game is set going, and all the rest of the diamond is gauged by and from them. We must, therefore, give them a prominent place in our discussion of "The Baseball Diamond." In other words, we must *em-*

phasize them by giving them a greater proportion of our discussion, or by placing the discussion of them in the most prominent place in our composition. *Emphasis* is obviously a third great law in composition.

These then, — Unity, Coherence, and Emphasis, — arise naturally as necessary laws to be observed in dealing with any subject which requires expression. It is easy to bear them in mind, because they are just what common sense and clear thinking would suggest as the way to handle a subject for writing. They are not always easy to apply, but, when we do so, we cannot go far wrong in our writing and speaking. This is the way in which we shape the material that observation, thought, or experience has provided.

EXERCISES

- I. Test (for Coherence and Emphasis) the outlines you have made for the subjects given on page 12.
- II. Criticize the Coherence and Emphasis in the outline of "How to Choose a Career."
- III. Outline orally or in writing one or more of the following subjects with especial attention to Coherence and Emphasis: —
 - What Makes a Profitable Vacation.
 - The Memorable Experiences of the First Year in High School.
 - How to Make Friends.
 - How to Prepare a Meal.

THE OUTLINE

The Five Guiding Queries. — So far we have discussed the choice and arrangement of topics in a theoretical fashion so as to present certain general principles. But before making these latter more specific and more practical, look a little closer at the formation of the topics themselves. There are certain vital questions that every one expects us to answer in regard to an event or an object that we have chosen to

tell about. Whether they ask these questions or not, we know from our own feelings when others express themselves to us, that they exist. And these questions, moreover, will follow pretty generally a certain definite order. Your mind and mine and other people's minds work very similarly when it comes to listening to an informing and interesting story. Suppose we are developing one of the topics mentioned in the previous chapter; "The Runaway," let us say. Our listener or reader first asks, *Whom* or *what* is he talking about? — then, *when* did it happen? *where* did it happen? *why* did it happen? *how* did it happen? These five questions — *who* (or *what*), *when*, *where*, *why*, *how*, all spring up in rapid succession and insist upon being satisfied. We must take them for granted whether they are actually asked or not, for they are the living issues in every subject, and for the most part they occur to each and every one of us in the order stated. And they are as appropriate for the composition that is necessary as for the composition that we write just because of the desire to write it. Of course, they are not all of equal importance. Usually the *who*, the *when*, and the *where* of a happening may be told most briefly, while the *how* and the *why* will need elaborate development. In certain subjects, on the other hand, some of these may be omitted altogether, or the *how* and the *why* may call for slight development in comparison with the others. But in whatever we have to express, we must be careful to test ourselves carefully by these five questions. If we are satisfied that we can answer each of them satisfactorily, then we may be reasonably sure that our reader will understand us.

EXERCISES

- I. State orally the *who* (or *what*), the *when*, the *where*, the *why*, the *how*, of the following: —

My Present Occupations.

My Route to School.

Our Team.

My Pet.

This Piece of Chalk.

- II. Discuss the value of each of your five questions in developing the subjects given above.
- III. Review Chapter I by answering the five queries in regard to it.
- IV. Devise titles for five subjects to each of which only one, or two, or three, or four, of the queries are applicable. Explain why some of them cannot be used.

Their Importance. — These five questions — who,¹ when, where, why, how — are most important for us in the matter of topic making, and also in arrangement. The answers they draw forth will most frequently give us the topics which we need in order to present a satisfactory response, and the natural divisions into which any subject falls are for the most part answers to these questions. When we arrange material under their guidance, we outline or plan or shape our topics in such a way as to have them form a sort of index or table of contents of our composition, and this table of contents will very probably be unified, coherent, and emphatic. If our subject be a battle, say, "The Battle of Trenton," we might outline our work briefly thus: —

1. What it was.
 - a.
2. When it was.
 - a.
 - b.
3. Where it was.
 - a.
 - b.

¹ "What," of course, must always be thought of instead of "who" for neuter subjects.

4. Why it was fought.
 - a.
5. How it was fought.
 - a.
 - b.
 - c.
 - d.
 - e.

These would be our main divisions or headings; of course, space should be left between these headings (as indicated) for the insertion of minor or subordinate or less important details. We might state our main topics somewhat differently perhaps, but the result of our work would not be changed. For instance, we might say:—

THE BATTLE OF TRENTON

- I. Circumstances of the battle.
 1. Definition. (what?)
 2. Time. (when?)
 3. Place. (where?)
- II. Reasons for fighting it. (why?)
 - 1.
 - 2.
- III. Manner of fighting it. (how?)
 - 1.
 - 2.
 - 3.
 - 4.
 - 5.
 - 6.
- IV. Results.
 - 1.
 - 2.

Or,

THE BATTLE OF TRENTON

- I. Introduction.
 - 1. Definition.
 - a.
 - 2. Time.
 - a.
 - 3. Place.
 - a.
 - b.
- II. Discussion.
 - 1. Reasons.
 - a.
 - b.
 - 2. Manner.
 - a.
 - b.
 - c.
 - d.
 - e.
- III. Results.
 - 1.
 - 2.

All three of these plans are equally good. We should notice that, whichever form we use, we must make use of major and minor topics; that these topics represent the *natural* divisions of the subject; that they are properly related; and that our five original queries are answered, though of course in different proportions.

Let us apply our rule of arrangement to some of the other topics already discussed:—

THE BASEBALL DIAMOND

- 1. Definition. (what?)
- 2. Place to be selected. (where?)

- | | |
|---------------------------|---------|
| 3. Time of year. | (when?) |
| 4. What it is for. | (why?) |
| 5. Plan of laying it out. | (how?) |

But this can be improved, we see at once, because all of these five topics are not of equal importance. Topics 1-2-3-4 are subordinate really and topic 5 the most important, for we are concerned with the *manner* or fashion of the diamond, as our title indicates. Let us revise it therefore:—

I. Introduction.

- | | |
|-----------------------------|---------------------|
| 1. Definition. | (what?) |
| 2. Place, time, and season. | (when, where, why?) |

II. Discussion.

- | | | |
|-------------------------------|---|--------|
| 1. The ground. | } | (how?) |
| a. Size. | | |
| b. Shape. | | |
| 2. The three vital positions. | | |
| a. Home base. | | |
| b. Pitcher's box. | | |
| c. Catcher's box. | | |
| 3. The other positions. | | |
| a. Bases. | | |
| b. Fielders. | | |

III. Conclusion.

1. The completed diamond.

Or examine the following:—

THE RUNAWAY

I. Introduction.

- | | |
|------------------------------|----------|
| 1. The circumstances. | |
| a. Definition (Description). | (what?) |
| a'. The horse. | |
| b'. The carriage. | |
| c'. The driver. | |
| b. The time. | (when?) |
| c. The place. | (where?) |

II. Discussion.

1. What caused the runaway. (why?)
 - a. An automobile.
 - b. A country horse.
2. The course of the runaway. (how?)
 - a. Down the road.
 - b. Around the corner.
 - c. Over the hedgerow.
 - d. Into the woods.

III. Conclusion.

1. Results of the runaway.
 - a. Horse hurt.
 - b. Carriage wrecked.
 - c. Driver killed.

And, by way of still further illustration, consider the arrangement of material for a composition to be written on "A Rural Scene" : —

A RURAL SCENE

1. What is this scene — country fields, lakes and mountains, monotonous prairie, or diversified?
2. Where is it?
3. At what time of day and year do we view it?
4. Why do we dwell upon it — for its beauty, its oddity, its interest, its color?
5. Its manner of appeal to us. How we like it.

Expressing this in more concise form : —

I. Introduction.

1. Definition. (what?)
2. Time. (when?)
3. Place. (where?)

II. Discussion.

1. Details of scene. (why?)
 - a. Fields.

- b. Hedgerows.
- c. Color.
- d. Heights and depths.
- e. Trees.
- f. Shadows.
- g. Old barn.

III. Conclusion.

1. Impressions made upon us.

Or in still another form : —

I. General view of scene.

1. Definition.
2. Time.
3. Place.

II. Detailed view.

1. Details of scene.
 - a. Fields.
 - b. Hedgerows.
 - c. Color.
 - d. Heights and depths.
 - e. Trees.
 - f. Shadows.
 - g. Old barn.

III. Impressions.

1. Peace and quiet of a domestic landscape.

Form of Topics. — In all these outlines the topics have been put, as a rule, into words or phrases, not into sentences. This has been done for brevity, and in order to show more readily the methods by which they were drawn forth from the subject. But, remembering the counsel given in the discussion of Unity, you should take care to make a complete sentence of each topic before you begin the actual writing of the composition. This *might* be done mentally; an old hand at writing would probably so do it; but begin by writing out your

topic *sentence* on paper before you start your essay. You will not regret the labor, even if it often seems unnecessary. In the exercises below you will find an example of bad composition, which is bad just because the writer did not follow this simple rule.

EXERCISES

- I. Revise orally the outline of "The Runaway" on page 20, making a complete sentence for each division and subdivision. Do the same thing for the other outlines above.
- II. Rearrange the contents of the following composition by means of outline; then write the composition accordingly. Explain where and why you changed it.

JIM'S FALL

One day Jim came to a chestnut tree and thought it would be good fun to climb it and throw chestnuts at the school children passing under it. Presently the boy who lived next door to Jim came along with books under his arm. Jim was mischievous and fond of fun.

Joe, the boy next door, was industrious and thrifty. Jim got out farther on a bough. It cracked and broke. He was just taking a good aim in order to hit Joe. When he became conscious he was in bed and the doctor was bending over him. He was hurt in falling from the tree and became unconscious. He missed his aim and Joe was not hurt. He opened his eyes and the doctor was saying, "If he is good in the future and goes to school every day, he will get better again." Jim went to school every day and at the end of the term received the medal for being the best boy in the class. Jim liked to play tricks and make trouble for everybody.

He liked to play truant. When he fell from the tree he was going fishing instead of to school. It never occurred to him that the chestnuts would be more likely to please the children than to frighten them.

THE QUINTET OF QUERIES IN THEIR RELATION TO THE
DIFFERENT KINDS OF COMPOSITION

Different Kinds of Composition. — In our plan of “The Baseball Diamond” we were *explaining* something; in that of “The Runaway” we were giving an account of an event, telling a story; in “A Rural Scene” we were picturing something. These three subjects, therefore, though somewhat similarly treated, are nevertheless very different in character. “The Baseball Diamond” is not an event, nor is “The Rural Scene.” “The Runaway” has elements of both explanation and picturing in it, but they are subordinate to the *happening* or the *action*. The first is called *Exposition* (explanation); the second *Narration* (happening); the third *Description* (suggesting or picturing). Each of them has circumstances peculiar to itself which must be developed, preferably at the very outset. But there the point of separation begins. For each, different questions are to be asked and answered. Narration demands *what* happened; Exposition usually tells us the *how* or the *why*; Description *how* a thing looks or *what* it is like.

Their Relation to the Queries. — In other words, the emphasis falls upon one question in, say, Narrative, upon another in Exposition. If a subject for Exposition demands that we give what it is, where it came from, how it is used, it at the same time demands that we dwell at greater length upon some of these than upon others. It may even demand the omission of certain of the queries in order that there may be due expansion of the important ones. If a subject for Narration demands —

1. What happened?
2. When it happened?
3. Where it happened?

4. Why it happened ?

5. How it happened ?

it nevertheless makes us recognize that topic 5 is vastly more important than any of the rest. And in picturing an object we know that the what and the where and the how concern us more than the when and the why. Thus a due recognition of *the questions most important for us to answer* in a given subject will help immensely in the development of our composition. Ask yourself, "is it the what, the when, the where, the why, or the how that really counts in my subject?" and plan your work accordingly. And if some of these queries bring no answers that seem worth including in a composition, strike them from your list.

The Order of the Queries. — In Exposition, where we are directly concerned with making a subject comprehensible, the natural order of development will usually be that suggested by our quintet of queries as originally stated — what, where, when, why, how. This is best because it *is* the natural order. We know that there is little use of explaining the why and the how, say of an explosion, until we have told the what, the where, and the when. In Description and Narrative the same order will nearly always be effective; although, of course, some of the questions may not need answers.

We see, therefore, that after selecting our subject and properly narrowing it to a workable title, we must decide exactly to which type of composition it belongs, Exposition, Description, or Narration. Then we may apply our queries in their natural order, and decide — as in practice we can readily do — which bring the more important answers. Last of all, it will be easy to draw up our plan according to our results. It may be a plan in which answers to all the queries appear, although perhaps the how or the why takes up more

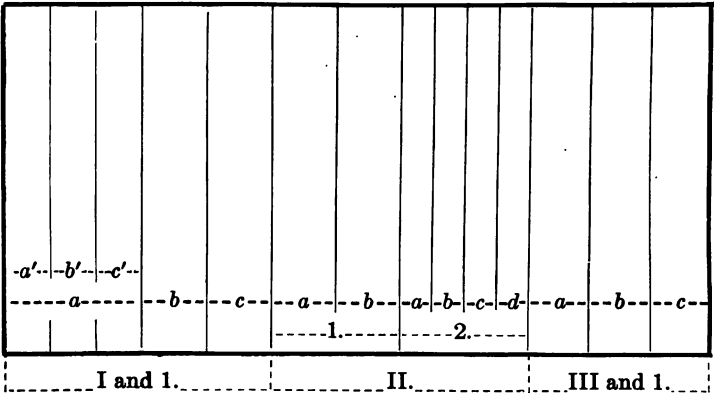
space than the rest. It may be a plan in which only the what and the where appear — the others having proved of no value in this particular subject. Apply the queries to your subject, and in each instance you will be able to decide for yourself.

The Queries and Unity, Coherence, and Emphasis. — It is scarcely necessary to point out how much the use of the queries will help in Unity, Coherence, and Emphasis in writing and speaking. If the material of our composition is all gained in response to these questions, we shall be quite sure to “stick to the subject.” If we follow the natural order of the queries, Coherence is almost guaranteed. And even if we change the usual order, — as we may wish to do for some subjects, — putting, say, the why, or the where, first, we shall still have a perfectly definite development, and hence Coherence. And if for each subject we carefully consider which questions are most important to answer, we are sure to give Emphasis to the most important part of the work. Notice the result of the application of the queries upon the Unity, Coherence, and Emphasis of “The Runaway,” as it is outlined on a previous page.

Division of Material. — After selecting the major or emphatic points of our outline, we may make headings of them, as we have done in our first plan of “The Battle of Trenton” and our third plan of “A Rural Scene,” except that they should be put into sentence form. Or we may place them, as in the other outlines, under three main divisions — I. Introduction, II. Discussion, and III. Conclusion. On whatever subject we may express ourselves we shall find that certain material relative to it is usually introductory, certain other material usually conclusive, but that the bulk of the material always needs to be discussed, fully and exhaustively. We may therefore use these three divisions for any subject upon

which we write, provided that it *really needs an introduction and a conclusion*. We must, however, use them consistently. If we use one, it is preferable to use the other two.

Subdivision. — These three divisions will give us the main outline of our theme. Further subdivision will depend upon our subject. But in any case we must be especially careful to subordinate each minor point to the major point to which it belongs. If the Coherence is good, this will be automatic, but it is a great help to write out the scheme with some form of lettering which indicates what are main headings, what minor, and the place where every heading belongs. The figure below is a graphic representation of "The Runaway" on page 20. The complete square is the subject as a whole. The three sections marked I, II, and III represent the Introduction, Discussion, and Conclusion. The subdivisions of these sections, marked 1, 2, etc., represent the actual topics of the outline; the sub-sections *a, b, c*, are sub-topics; while *a', b', c'*, are sub-sub-topics. Where I and 1, and III and 1 coincide, the Introduction and Conclusion respectively have consisted of only one main topic each.

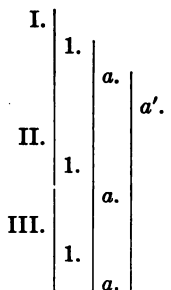


Now this subject, whose divisions this figure represents graphically, may also, and much more readily, be presented in a table, using the same subordination by letters and figures:—

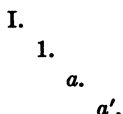
- I.
 - 1.
 - a.
 - a'.
 - b'.
 - c'.
 - b.
 - c.
- II.
 - 1.
 - a.
 - b.
 - 2.
 - a.
 - b.
 - c.
 - d.
- III.
 - 1.
 - a.
 - b.
 - c.

Of course, the proportion of space to be given to each topic is indicated neither by figure nor table, for they can illustrate only division and subordination.

However, the tabulation, or numbering and lettering of our various grades of topics is of small consequence so long as we are careful to keep topics of the same grade on the same margin. Thus,—



indicates three different grades of subordination or valuation in our arrangement of material under the beginning, middle, and end of our theme. But if our margins (see lines in above) are kept straight, we may even omit all tabulation. A good form to follow, however, is this:—



Or, for a more extensive subject, I. A, 1, a, (1), (a), a', etc. No definite rule can be laid down. The *separation* of the classes of topics is the important thing, not the *labeling* of them.

EXERCISES

- I. Examine the following outlines, study their merits, and criticize orally their faults, noting especially —
 1. The forms of discourse (Exposition, Narration, Description).
 2. Method of division into main headings.
 3. Unity (inclusion, exclusion, and connection between topic and title.)
 4. Coherence (sequence).
 5. Emphasis (proportion and the placing of topics).

6. Subordination, and the numbering and lettering of topics and sub-topics.
 7. Form of expression, noting where outline should have been in sentence form; where it is clear as it stands.
 8. The use of the queries in getting and in arranging the material for these outlines.
- II. Rewrite or revise orally the outlines under B, and suggest improvements, wherever possible, in the outlines given under A.

A

THE MARKSMAN

1. A boy.
 - a. Who.
 - b. Where.
 - c. When.
2. A gun.
 - a. Kind.
 - b. Purpose.
3. Fun.
 - a. Frogs.
 - b. Birds.
 - c. Anything.
4. "Bust."
 - a. Suddenness.
 - b. Surprise.
 - c. Death.
5. Dust.
 - a. No more boy.
 - b. No more gun.
 - c. No more fun.

UP THE GRADE

- I. Characters.
 1. Hampton, chief operator.
 2. McCarthy, an operator.
 3. Bradley, chief dispatcher.

II. Place.

1. Station office.
2. Railroad tracks.

III. Development.

1. Hampton quarrels with McCarthy.
 - (a) Hampton swears he will have revenge.
 - (b) McCarthy receives orders.
 - (c) McCarthy is discharged by Hampton.
2. A train runs wild going up the grade.
3. McCarthy risks his life to stop the runaway.
4. McCarthy stops the train.

IV. Conclusion.

1. Hampton "makes up" with McCarthy.
2. The operator is promoted to sub-chief operator.
3. McCarthy goes *up grade*.

MY STOUT ACQUAINTANCE

1. Point of view: As one sees him passing on the street.
2. At first glance.
 - a. Short.
 - b. Stout.
 - c. Chubby.
3. Details: Head.
 - a. Brown, curly hair.
 - b. Brown eyes.
 - c. Chubby cheeks.
 - d. Roman nose.Clothes.
 - a. Blue serge material.
 - b. Black shoes and stockings.
 - c. Clean white collar with a showy necktie.
 - d. Neat appearance.
4. Impression.

My friend, when I first met him, impressed me as a mischievous fellow, but able to do fine work and succeed in the world even if he was stout.

B

A BOY'S ESSAY ON STUDY

- I. Definition.
- II. Best places to study, and not to study.
 - A. In a quiet spot.
 - 1. In an "off" room.
 - B. Not in noisy places.
 - 1. Such as reception room.
- III. Best time to study, and not to study.
 - A. Do not study before bedtime.
 - 1. Unrestful night.
 - B. Study in morning when brain is fresh and active.
- IV. What and what not to study.
 - A. Study those subjects calculated to do you most good.
 - B. Study those subjects for which you have special aptitude.
 - C. Do not study frivolous subjects.
 - D. Do not study subjects which have no interest for you.
- V. How to study.
 - A. Put your mind on it.
 - 1. Do not be thinking of other things.
 - 2. Or looking out of windows.
 - B. Concentrate upon and constantly review your work.

THE DISTRICT ATTORNEY

- I. John Roger confesses to his brother, the District Attorney.
 - a. In the court room.
 - b. The prisoner sentenced.
- II. "Boss" Newbury calls at the prosecutor's office.
 - a. Newbury learns of John's secret.
 - b. In the office.
 - c. The "Boss's" terms.
 - d. Newbury's threat to expose John.
- III. William Roger accepts the politician's terms.
 - a. The transformation of the attorney.
 - b. The politician's proposals.

- c. The agreement.
 - d. William Roger goes to Philippines.
- IV. William Roger is reelected by the people.
- a. The letter.
 - b. His return.
 - c. Reelected District Attorney.

THE CRUSADES

- I. What.
- a. The Crusades were military expeditions undertaken by Christians to rescue Palestine from the Mohammedans.
- II. When.
- a. They took place from the eleventh to the thirteenth century.
 - b. People at this time were very religious.
 - c. Chivalry was at its height.
- III. Why.
- a. Christians at Palestine had been treated badly.
 - b. Mohammedans destroyed places sacred to the Christians.
 - c. Knights loved adventure and joined for this.
- IV. Where.
- a. Europe sent troops to Palestine.
 - b. Kings joined together when fighting.
 - c. Fought on the ground near Palestine and Constantinople.
- V. How.
- a. They captured Jerusalem by defeating the Mohammedans.
 - b. They also took Nice and Antioch by siege.
 - c. These cities were later retaken by Mohammedans.

SUMMARY EXERCISES

- I. From each of the following subjects make groups of topics by the application of your quintet of queries : —
- The Trees I know Best
 - How a City is Governed
 - How Congress is Elected
 - A Voyage through the Great Lakes
 - The Make-up of the Original Thirteen States

- II. Make one or more of the groups of topics chosen under I into a complete outline, with proper division, order, and subordination.
- III. a. Classify orally by outlines your recreations and amusements; your friends; your books; your work.
 b. Explain by outline how you came to school this morning.
 c. Explain by outline the chief happenings of your school day.
- IV. a. Name the studies you pursue. Under each one as sub-topics name your teachers, and indicate your progress.
 b. Reverse this outline, putting down your teachers' names for major topics.
- V. State clearly and concisely, by means of an outline, what you understand Composition is; when and where you learned about it, why it is necessary, and how you compose.
- VI. Make a brief outline of Chapter I. To which class of Composition does it belong? Why?
- VII. Outline the following subject in two different ways: Our Schoolroom.
- VIII. a. Show what natural divisions the following subjects fall into: —
- | | |
|--------------------------------------|--------------------------|
| Our Picnic | A City Street |
| The Old Barn | A Country Road |
| Coal | Our School Entertainment |
| My Dinner | How to Hang a Picture |
| The Old Oak Tree | My Hobby |
| The Football Field | Sparrows |
| Our Game with the Baline High School | Stephenson's Downfall |
| | Catching a Train |
- b. Rearrange these divisions, where necessary, in order of our handful of questions — who? (what?) — when? — where? — why? — how? Explain why answers to some of them are shorter than others; why some are left unanswered altogether.
- IX. Show by outline that all human accomplishment is brought about through careful planning, as, for example: —

I. Building.

1. Architect's plan.
2. Framework.
- 3.
- 4.

II. Cities.

1. Street plans.
 - 2.
- etc.

X. a. Outline each of the following in two ways:—

The Brook	The Park
The Wheat Field	The News-stand

b. Outline each of the following in two ways:—

Jim's Escape	My Canoe Trip
The Best Inning	In the Woods

c. Outline each of the following in two ways:—

Flying a Kite	How to make a Whistle
Arithmetic	The Handball Court

d. Give the following generic subjects as specific titles as possible, and outline each:—

Eating	Water
Rest	A Friend
Fruit	Travel

XI. Make outlines for the following extracts:—

1. I had been now thirteen days on shore, and had been eleven times on board the ship; in which time I had brought away all that one pair of hands could well be supposed capable to bring, though I believe verily, had the calm weather held, I should have brought away the whole ship piece by piece: but preparing the 12th time to go on board, I found the wind begin to rise; however, at low water I went on board, and though I thought I had rummaged the cabin so effectually, as that nothing more could be found, yet I discovered a locker with drawers in it, in one of which I found two or three razors, and one pair of large scissors, with some ten or a dozen of good knives and forks; in another I found about thirty-

six pounds of value in money, some European coin, some Brazil, some pieces of eight, some gold, some silver.

I smiled to myself at the sight of this money. "O Drug!" said I aloud, "what art thou good for? thou art not worth to me, no not the taking off of the ground: one of those knives is worth all this heap: I have no manner of use for thee, e'en remain where thou art, and go to the bottom as a creature whose life is not worth saving." However, upon second thoughts, I took it away, and wrapping all this in a piece of canvas, I began to think of making another raft, but when I was preparing this, I found the sky overcast, and the wind began to rise, and in a quarter of an hour it blew a fresh gale from the shore; it presently occurred to me that it was in vain to pretend to make a raft with the wind off shore, and that it was my business to be gone before the tide of flood began, otherwise I might not be able to reach the shore at all. Accordingly I let myself down into the water, and swam across the channel, which lay between the ship and the sands, and even that with difficulty enough, partly with the weight of the things I had about me, and partly the roughness of the water, for the wind rose very hastily, and before it was quite high water, it blew a storm.

But I was gotten home to my little tent, where I lay with all my wealth about me very secure. It blew very hard all the night, and in the morning when I looked out, behold no more ship was to be seen; I was a little surprised, but recovered myself with this satisfactory reflection, viz.: that I had lost no time, nor abated no diligence to get everything out of her that could be useful to me, and that indeed there was little left in her that I was able to bring away if I had had more time. — DEFOE'S *Robinson Crusoe*.

2. A courier, returning to his general after delivering an order, had his horse shot beneath him. Disentangling himself, he went on, on foot, through a wood. He was intolerably thirsty — and lo, a spring! It was small and round, and clear like a mirror, and as he knelt he saw his own face and thought, 'She wouldn't know me.' The minies were so continuously singing that he had ceased to heed them. He drank, then saw that he was reddening the water.

He did not know when he had been wounded, but now, as he tried to rise, he grew so faint and cold that he knew that Death had met him. — There was moss and fern and a nodding white flower. It was not a bad place in which to die. In a pocket within his gray jacket he had a daguerreotype — a young and smiling face and form. His fingers were so nerveless now that it was hard to get the little velvet case out, and when it was out, it proved to be shattered, it and the picture within. The smiling face and form were all marred, unrecognizable. So small a thing, perhaps! — but it made the bitterness of this soldier's death. The splintered case in his hands, he died as goes to sleep a child who has been unjustly punished. His body sank deep among the fern, his chest heaved, he shook his head faintly, and then it dropped upon the moss, between the stems of the nodding white flower. — MARY JOHNSTON'S *Gettysburg*.

3. On King Olaf's bridal night
Shines the moon with tender light,
And across the chamber streams
Its tide of dreams.

At the fatal midnight hour,
When all evil things have power,
In the glimmer of the moon
Stands Gudrun.

Close against her heaving breast,
Something in her hand is pressed;
Like an icicle, its sheen
Is cold and keen.

On the cairn are fixed her eyes
Where her murdered father lies,
And a voice remote and drear
She seems to hear.

What a bridal night is this!
Cold will be the dagger's kiss;
Laden with the chill of death
Is its breath.

Like the drifting snow she sweeps
 To the couch where Olaf sleeps;
 Suddenly he wakes and stirs,
 His eyes meet hers.

“What is that,” King Olaf said,
 “Gleams so bright above my head?
 Wherefore standest thou so white
 In pale moonlight?”

“’Tis the bodkin that I wear
 When at night I bind my hair;
 It woke me falling on the floor;
 ’Tis nothing more.”

“Forests have ears, and fields have eyes;
 Often treachery lurking lies
 Underneath the fairest hair!
 Gudrun, beware!”

Ere the earliest peep of morn
 Blew King Olaf’s bugle-horn;
 And forever sundered ride
 Bridegroom and bride!

— LONGFELLOW’S *Gudrun*.

4. A fine young Working-bee left his hive, one lovely summer’s morning, to gather honey from the flowers. The sun shone so brightly, and the air felt so warm, that he flew a long, long distance, till he came to some gardens that were very beautiful and gay; and there having roamed about, in and out of the flowers, buzzing in great delight, till he had so loaded himself with treasures that he could carry no more, he bethought himself of returning home. But, just as he was beginning his journey, he accidentally flew through the open window of a country-house, and found himself in a large dining room. There was a great deal of noise and confusion, for it was dinner time, and the guests were talking rather loudly, so that the Bee got quite frightened. Still he tried to taste some rich sweetmeats that lay temptingly in a dish on the table, when all

at once he heard a child exclaim with a shout, "Oh, there's a bee; let me catch him!" on which he rushed hastily back to (as he thought) the open air. But, alas! poor fellow, in another second he found that he had flung himself against a hard transparent wall! In other words, he had flown against the glass panes of the window, being quite unable, in his alarm and confusion, to distinguish the glass from the opening by which he had entered. This unexpected blow annoyed him much; and having wearied himself in vain attempts to find the entrance, he began to walk slowly and quietly up and down the wooden frame at the bottom of the panes, hoping to recover both his strength and composure.

— MRS. GATTY'S *Parables from Nature*.

CHAPTER III

THE SENTENCE

The Simple Sentence. — So far we have been busy with the selection, the division, and arrangement of our experiences or our information, in the attempt to get it ready to write or speak about. We have been working like the architect, who first considers the general nature of the house he is to build, then sketches the first rough plans for the building. But before the actual construction begins, he must perfect the details of his plan; and we must now do likewise. Our business is expression, and the plans we have made are to be used to express *thoughts*. A sentence expresses a thought; a paragraph expresses a larger thought; a composition a larger thought still. Let us take the sentence in this chapter. Mastery of the sentence, ability to pack a thought clearly and accurately into a sentence, brings power with it.

The Sentence Thought. — Your mind and mine, as they touch upon experience, are constantly being flooded with ideas that insist upon expression. These ideas are mere perceptions of things or qualities in the world about us, or in ourselves. The sight of bread may flash the idea "food" into our mind; the memory of a good friend may give us the idea of "honor" or "faithfulness." If we express these ideas as ideas, we voice them as "truth," "honesty," "dull pain," "hunger." But after early childhood we more usually *think* about them before we express them. That is, we relate one idea to another, and so form a thought. Feeling hunger, the idea of hunger comes to us and is related by our

mind to another idea, pain. So we say — “hunger is a dull pain.” The idea of truth links itself to the idea of honesty, and we think — “honesty demands that we tell the truth.” Thus a group of ideas, all related to one another, is called a *Thought*. When we give expression to this related group of ideas we use for our medium of expression a form called a *Sentence*. If the thought we have to express can be fully and completely expressed in this single sentence, we are dealing with a sentence thought. In other words, if all the ideas we have in mind about a certain object or person can be given adequate expression in a brief range, the result is a sentence thought. But sometimes we may have so many ideas about a thing as to require us to use many thought expressions in order to make our ideas clear. In this case our unit of expression becomes longer than a sentence, and in order to cover the thought we are obliged to make use of many sentences combined into a paragraph or a whole composition.

The Thought Process. — This, then, is the sequence of our ordered thinking. We *sense* an object through our five senses; ideas flood our minds regarding it; these ideas merge into one another in order to form a thought; our expression of that thought is called a sentence. To illustrate: I see a moving vehicle which puts in my mind the idea “automobile.” I notice that it is in “motion.” I see further that there is a “man” in it. Putting these three ideas together, I have thoughts something like these: —

The man takes a ride.

The man guides the automobile.

The automobile moves, etc.

I find that my thoughts can be fully and adequately expressed by means of these simple forms. They need no more thinking about.

Further Development of the Sentence Thought. — Suppose, now, that some one happens to apply the quintet of queries to my observation. Then I shall have to extend my ideas, my thought will expand accordingly, and the result will be a longer, fuller form of sentence : —

Who is the man? — The man *from the city.*
 When does he ride? — *In the morning.*
 Where does he ride? — *In the park.*
 Why does he ride? — *For the benefit of his health.*
 How does he ride? — *Leisurely.*

We now see that my original observation has taken on several additions, which, in order to find proper expression, must be combined. But all of these additional ideas which have been brought out as a result of the questioning are centered around the main thought, "The man takes a ride." Since all the questions sprang from the original proposition and are therefore dependent upon it, so also are the answers dependent and subsidiary. Hence, combining all of these into a simple statement, I express myself somewhat as follows : —

In the morning the man from the city rides leisurely in the park for the benefit of his health.

Definition of the Simple Sentence. — Here now we have five ideas in addition to the leading idea of the original sentence. But all of these five ideas are grouped about the central idea by means of single words or groups of words. There is therefore but one thought in the sentence — "The man takes a ride"; the remaining elements being but "explainers" or modifiers of this single thought. Such a form of expression we call a Simple Sentence. The word around which the attention centers — "man," in the example — is

called the Subject. The word that attributes some action or performance to that subject is called the Predicate. Either or both of these may be compound, as "John and James run and play." A group of words (such as those used as modifiers in our sentence) which does not make complete sense, and does not contain a subject or a predicate, is called a Phrase. "In the morning," "of his health," are phrases, and might be used as parts of a Simple Sentence.

Caution. — But note carefully that no group of words is a sentence unless it states a relationship between ideas, unless it states a complete thought. "San Francisco having the finest harbor in the state," is not a sentence, because the relationship of the ideas included is not clearly nor completely stated. If the writer meant "San Francisco *has* the finest harbor in the state," then the change of "having" to "has" would make the relationship clear. If he meant "San Francisco, having the finest harbor in the state, has the greatest commerce," then the addition of the verb "has" and its predicate would complete a relationship, and make complete sense. A sentence must always state definitely a *relationship* between ideas. It must give a thought, not just an idea. This little rule will help enormously, if well digested.

Summary. — If, now, you understand the nature of a sentence, the duty of the writer who would be clear and effective is plain enough. He must think clearly, that is, he must get the *true* relation between his ideas; he must express this relationship accurately, that is, he must say just what he means. "Tell the truth and the whole truth" is all the guide one needs in writing simple sentences.

EXERCISES

- I. Make complete statements orally of the following words and phrases by adding subject and predicate to each: —

1. in the morning
 2. At last
 3. after luncheon to-day
 4. of Philadelphia
 5. in the train yesterday from New York
 6. How in the dark
 7. book on the shelf
 8. any reason for doing it
 9. Where in the world
 10. Over in the other field
 11. One day early in the morning
 12. In the dark cellar for two days
 13. On the field of battle ready to fight
 14. On my arrival mother ill in bed
 15. At the end of the street on the right-hand side there
with all the windows broken
 16. From the point of view of obedience
a good fellow
 17. At last with their colors flying the field
on a run
 18. Not in daydreams, not at play, not in watching others,
but at hard work on our own part
strides toward success
 19. By doing our work well at first at
last, certainly
 20. of Brooklyn early in the
morning for Chicago,
 21. By no means his lessons
- II. Add to the following subjects and predicates words and phrases that will answer the questions in parenthesis:—
1. John went (complete the simple sentence, supplying where and when).
 2. He played (complete the simple sentence, supplying how and what).
 3. They discussed (complete the simple sentence, supplying what and why).

4. What did he have (complete the simple sentence, supplying where and when).
 5. It rained (complete the simple sentence, supplying how and when).
 6. I love (complete the simple sentence, supplying who and why).
 7. He must not neglect (complete the simple sentence, supplying what and when).
 8. They arrived (where, how, when, why).
 9. The teacher scolded (who, why, when, where).
 10. He came (when, where, why).
 11. At last I have (what, where, who).
 12. I left (where, what, when).
 13. He discovered (how, what, when).
 14. The man lost (who, what, how) and went (where, when, why).
 15. They have placed (what, where, why).
 16. She likes (what, why).
 17. We must study (what, when, where, why).
- III. Answer the following questions by means of complete but simple statements : —
1. Where were you yesterday ?
 2. What subject do you like best ?
 3. How did you learn to write so well ?
 4. Why do you study ?
 5. When shall I see you ?
 6. How do you form a thought ?
 7. What is meant by a sentence ?
 8. What do you understand by Unity ?
 9. Who gave you that pin ?
 10. Why does he ride in the park ?
- IV. Separate the following into sentences, placing a period at the end of each complete statement and capitalizing the next. Then make a list of phrases, classifying them according to some plan. Make a list also of the single words that modify or explain the main thought, and classify them : —

There were three boys in the park that afternoon one of them wore a red suit and carried a red flag the other two were dressed in white they were playing war and were shouting at one another in the midst of a war dance presently a policeman came into view he was calmly sauntering up and down paying little attention to the young soldiers they started one after the other around their imaginary tent in hot pursuit of an imaginary enemy to their utter surprise and fright they ran headlong into the officer they were too much overcome to recover themselves they threw themselves on the ground in pretence of defeat their little imaginary game of war was concluded appropriately by their imaginary deaths at the hands of a very imaginary enemy.

- V. In each of the following sentence thoughts point out the subject, the predicate, and the explainers or modifiers. Tell in each case what word these modifiers explain : —
1. The dog jumped and barked on the return of his master.
 2. They received him openly but refused to buy his books.
 3. In the basket are three red apples.
 4. How can you go without some one to help you ?
 5. There are three boys in the room all the time.
 6. We have just returned from a beautiful trip on the river.
 7. Yesterday he went to the city for his mother.
 8. The pupils and the teachers of the school are going to spend the day in the park examining the flowers and enjoying the pure fresh air.
 9. He will remember the affair to the end of his life.
 10. There is a monument at the entrance of the park, on the west side of the city.

THE COMPOUND SENTENCE

The Need for Compound Sentences. — In the course of our thinking we often find that we have two or more closely related thoughts of equal importance. One refuses to be subordinated to the other, or the others, and hence they must

occupy equal places in the single sentence which expresses them. When this is the case, we make use of a form of expression called the Compound Sentence. If, for instance, we see two men in the park this morning, one riding and the other walking, we cannot adequately express our thought concerning them in a simple sentence. Our sentence thought is made up of two ideas of equal value, and we must therefore use some such expression as this :—

Mr. A rides for his health, but Mr. B walks.

We are thinking of two different men and of two different modes of benefiting the health. In both cases the one is as important as the other, and it would be inaccurate to express either "riding" or "walking" by means of a phrase.

Definition of a Compound Sentence. — Thus our thinking or idea-forming processes are sometimes very simple and have a number of subsidiary ideas attached to them by means of words and phrases; and sometimes they are compound, that is, sometimes they consist of two or more ideas of equal rank. Each one of these ideas must have a subject and predicate of its own for its adequate expression. In other words, a compound sentence is a sentence thought consisting of two or more simple sentence thoughts equally related to each other and joined together by coordinate connectives, sometimes called "connectives of equality."

Thought Relationships in Compound Sentences. — There are nine chief relationships of thought which can exist between simple sentences compounded into compound sentences, and for each of these the language supplies us with proper connecting words. In certain cases, however, as will be seen, the nature of the connection is clear without a conjunction, and no connecting word is needed. The mastery of the compound sentence depends, then, entirely upon

two things: namely, clear thinking which will show exactly the nature of the relationship between the two thoughts which are to be connected, and a knowledge of the proper words to show this connection. For the first, think accurately; for the second, study the table which follows. You will be surprised to find how often a lack of precision in your speech and writing has been due to the use of an "and" or a "besides," when you meant "but" or "yet."¹

THE NINE RELATIONSHIPS

1. *Addition*: As in, "I went to the theater and there I saw Richard Mansfield."

The conjunctions most useful here are: *and, likewise, moreover, besides, also, and then.*

2. *Contrast*: As in, "The deer scaled the mountain, but the dog followed him."

The conjunctions most useful are: *but, still, yet, nevertheless, however, notwithstanding, on the other hand, in spite of.*

3. *Alternation*: As in, "Either you must go or I must lose my train."

The conjunctions most useful are: *either . . . or, neither . . . nor, whether . . . or.*

¹ Such connectives are sometimes grouped in four different classes; namely;—

Additive or copulative coördinate conjunctions: *and, likewise, moreover, besides, also.*

Adversative or contrasting coördinate conjunctions: *but, still, yet, nevertheless, however, notwithstanding.*

Final or concluding coördinate conjunctions: *so, hence, thus, therefore, consequently;* (and the coördinate conjunctional phrases, *as a result, in fine, as a consequence*); also, when not used to subordinate, *for, since, because.*

Correlative coördinate conjunctions: —

1. Alternative correlatives: *whether . . . or, either . . . or, neither . . . nor.*

2. Copulative correlatives: *both . . . and, not only . . . but also, and . . . therefore.*

4. *Correlative*: As in, "Both Raphael and Michelangelo were Italians."

The conjunctions useful here are: *both . . . and, not only . . . but also, and . . . therefore.*

5. *Inference*: As in, "There is a thunderstorm brewing; hence we shall catch no fish."

The conjunctions most useful here are: *hence, so, thus, therefore, consequently*; and the conjunctive phrases: *as a result, in fine, as a consequence.*

6. *Reason* (where the reason for the speaker's knowledge is stated): As in, "I know we shall be late, for we are running at only half-speed."

The conjunctions most useful are: *for, since, because.*

7. *Repetition*: of some thought (usually without a connective): As in, "The girl was weary; she drooped her head, and unclasped her thin hands."

8. *Statement and elaboration* (also usually without a connective): As in, "There are two trails to the canyon: the upper by Horsecorral meadows, and the lower by the river."

9. *Grouping of related details* (without connective): As in, "There were ducks in one corner of the old barnyard; chickens in the straw; pigeons on the roof; pigs everywhere."

Of these nine relationships, the first four are the commonest, the first six the most important for your study. The last three closely resemble each other, and will be easy of comprehension. Leaving out connectives, when it can be done safely, often helps the vigor and smoothness of your speech or writing. But first acquire infallible accuracy in putting in the right ones.

EXERCISES

- I. Use each of the above-named connectives in compound sentences of your own composition.
- II. Answer the following question by means of compound sentences: —
 What is the difference between a compound and a simple sentence?
- III. Add to the following expressions, making a compound sentence of each one: —
1. John went to school but — — —
 2. We prefer apples and — — —
 3. Both girls and boys are requested to be present; therefore
 — — —
 4. I shall not go in the rain; however — — —
 5. Whether he yields or not, they — — —
 6. Not only are there sufficient for the whole party, but there
 are also — — —
 7. Either he must remain at home or I — — —
 8. I do not think it is wise, yet — — —
 9. They are already supplied; therefore — — —
 10. I do not think he will fail; nevertheless — — —
- IV. Supply connectives of equality in each of the following groups.
 Give reasons for your choice in each case: —
1. It was rainy ——— we went
 2. He was a good scholar ——— he was promoted
 3. He was clever ——— he was very bad
 4. He had been away for two years ——— he returned most
 reluctantly
 5. John goes to school regularly ——— he is ——— making
 progress
 6. Jim ——— makes money selling papers ——— he receives
 many gifts
 7. This is a frightful road ——— we shall soon be over it
 8. Horses did neigh, ——— dying men did groan, ghosts
 did shriek and squeal about the streets
 9. I do not care for opera, ——— I shall remain at home

10. They found the men living under awful conditions ———
they forthwith took measures to improve them

V. Correct the following faulty connectives. Tell why your substitute is better in each case: —

1. He neglected his appearance but at the end of the year he lost his position.
2. Cæsar is a very ugly dog and I love him.
3. She was an excellent student but she was made valedictorian.
4. Sir Brian's spirit of revenge was most wicked but we were glad to see him defeated.
5. He is rarely at home and I luckily found him in.
6. The football game was long and hard and few men were hurt.
7. The man is a good citizen but he deserved to be elected.
8. It is very rainy this morning but they have decided not to go out.
9. His playing was not appreciated but he stopped.
10. They were very tired and weary but they retired early.

VI. Reduce the following incorrect compound sentences to simple sentences. Tell why the result is better in each case: —

1. Four large plums were on the table and they were right in front of us.
2. I am going to the city and I am going with my mother and I am going to-morrow.
3. I rode my bicycle but I rode very slowly and I could not help the accident.
4. Our coachman's name is James and he is very old indeed but he is quite alert.
5. Shakespeare was born at Stratford-on-Avon and he wrote many plays but I have read very few of them.
6. It is a very great country but I like America better and I intend to remain here.
7. He was not only applauded by us but the whole world applauded him also.
8. I am neither fond of study nor recreation and I prefer to sleep.
9. His sickness was long and severe and he suffered keenly.

10. Tom is a clerk and he does his work faithfully and his mother hopes he will soon be promoted.

VII. Examine the following compound sentences closely. Explain the connective in each case. Show that there are two or more equal ideas expressed in each : —

1. The memory of the public is short, and one set of facts is easily crowded out of mind by another.
2. The committee appointed by Mayor Gaynor to serve in an advisory capacity in park management has taken up its labor in a serious spirit, and thus far its proceedings have been encouraging to all.
3. The master continued firing guns for help ; and a lightship ventured a boat out to help us.
4. There appeared before me a little opening of the land, and I found a strong current of the tide setting into it.
5. My very heart would shrink, and my very blood run chill, but to think of it.
6. In the day, great troubles overwhelmed my mind ; and in the night I dreamt often of killing the savages.
7. My island was now peopled, and I thought myself very rich in subjects.
8. The very next day we took up our abode in the palace, and never did sovereigns share a divided throne with more perfect harmony.
9. I was not to be diverted from my humor ; however, my will was law with these good people.
10. The monarch gladly agreed to so moderate a stipulation, and the astrologer began his work.
11. A winter passed away, spring opened with all its bloom and verdure and breathing sweetness, and the happy time arrived for birds to pair and build their nests.
12. The prince remained disappointed and perplexed, but with his curiosity still more piqued by the difficulty of gratifying it.
13. A quick step was now heard upon the staircase, and a loud knock at the door rapidly succeeded.

14. For several days ensuing, her name was unmentioned by either Usher or myself; and during this period I was busied in earnest endeavors to alleviate the melancholy of my friend.
15. A slight noise attracted my notice, and, looking to the floor, I saw several enormous rats traversing it.
16. I had no alternative but to conclude him stricken with lunacy, and I became seriously anxious about getting him home.
17. One of the weasels was disabled by my shot, but the troop was not discouraged, and, after making several feints to cross, one of them seized the wounded one and bore it over, and the pack disappeared in the wall on the other side.
18. In cold and uncongenial districts, the seedlings are mostly sour and crabbed, but in more favorable soils they are oftener mild and sweet.
19. This woodpecker does not breed or abound in my vicinity; only stray specimens are now and then to be met with in the colder months.
20. It has a purpose, and that purpose gives it its character.
21. But the good-natured, self-forgetful cheeriness and common sense of Priscilla would soon have dissipated the one suspicion; and the modest claim of Nancy's speech and manners told clearly of a mind free from all disavowed devices.
22. He put his hand in his pocket and found a half a guinea, and, thrusting it into Silas's hand, he hurried out of the cottage to overtake Mr. Kimble.
23. Mr. Micawber was waiting for me within the gate, and we went up to his room (top story) and cried very much.
24. I say nothing tender to Miss Shepherd, but we understand each other.
25. Mrs. Steerforth was particularly happy in her son's society, and Steerforth was, on this occasion, particularly attentive and respectful to her.

THE COMPLEX SENTENCE

The Need for Complex Sentences. — Definition. — Frequently, in the course of our thinking, one leading thought stands out among several closely related but less prominent ones. The main thought can sometimes be expressed by subject and predicate with words or phrases as modifiers, and then we have a simple sentence. But oftentimes the lesser or subordinate ideas cannot be confined within the limits of a word or a phrase, but must be put into clauses and then joined to the main thought. This makes a *complex sentence*. A *clause*, grammatically considered, is a group of words consisting of a subject and predicate, but showing clearly by its form and construction, and by its sound if read aloud, that it is incomplete; that its thought is subordinate to a greater thought. For example, "on the road to town" is a phrase; "when he was on the road to town" is a clause; "I saw him when he was on the road to town," the complete complex sentence. The complex sentence, then, has one independent all-important thought combined with a thought or thoughts subordinate or minor. In a simple sentence there is but one thought. In a compound there are combined thoughts which are equal, coördinate, *independent*; in a complex sentence there are combined thoughts which are unequal, subordinate one to another, *dependent*.

Illustrations. — To illustrate, let us examine this sentence :

He came in while I was writing to him.

We see that "He came in" makes a complete statement and might properly be followed by a period. This is not true, however, of the remainder of the sentence — "while I was writing to him." There is no completeness here. It seems to hang from nowhere until we supply something for it to depend upon. Moreover, the lesser thought contained in

this dependent clause could not be adequately and gracefully expressed by means of a mere phrase. To choose another illustration,

The boy who threw the ball is eighteen years old

is a complex sentence, but this section of it, "who threw the ball," could not stand alone, for it is incomplete. Here the independent clause is that part of the thought that can stand by itself and make complete sense; that is, "The boy is eighteen years old." The dependent clause, however, again could not be expressed adequately by a word or a phrase. Try to reduce either of these illustrative dependent clauses to a phrase or a clause, and you will get very inaccurate and very awkward results.

The Use of Complex Sentences. — Most of our expression has to do with complex sentences, for the simple reason that most of our thoughts are busy assorting our ideas, establishing major and minor, greater and less. Primitive peoples and children hold discourse by means of simple sentences. The older we grow, the more we learn, the more necessary it becomes for us to point out nice relations in our sentence thoughts.

It is one thing for the savage to say, "I caught a fish." But suppose you were the fisherman, suppose that you used a dark fly when all the rest were trying light, suppose you wish to explain that your choice of fly resulted in hooking a fish a pound larger than the average. If you are to say just what you mean, you will require more complex modes of expression. You will use, not a simple sentence, but a complicated arrangement of clauses like this —

It was not luck, but the use of the proper fly for this weather, that enabled me to catch a two-pound trout when you were getting only small fish.

And this is *necessary* in order to express your thought.

Thought Relationships in the Complex Sentence. — The members of a complex sentence have naturally a set of relationships quite different from those of a compound sentence. They are joined together by different connectives, called subordinate connectives, or “connectives of inequality.” These relationships may be classified as were those of the compound sentence, and the useful means of connection indicated here also. It is thinking out clearly the true relationship between your chief statement and the clause by which you wish to modify it, and using the right words to express this relationship, that make you master of the complex sentence.

THE COMPLEX RELATIONSHIPS

1. Where the dependent clause is used for any of the services performed by a *noun*, as in, “I fear that I cannot come,” or “‘I am sorry to trouble you’ was his remark.”
2. When the dependent clause is used as an *adjective*, that is, to modify a noun or pronoun in the principal clause, as in, “Here is an automobile which you would do well to examine before making your purchase.”

The connectives used here are the relative pronouns or words which are their equivalents: *who, which, what, that, when* (meaning *time at which*), and *where* (meaning *place at which or in which*). The two latter are used in indirect statements and questions.

3. When the dependent clause is used as an *adverb*, to modify any part of speech in the principal clause other than a noun or a pronoun, as in, “I flew in the aeroplane as a bird flies.”

The connectives used here may be called either conjunctive adverbs or adverbial conjunctions. They vary according to the various kinds of relationships possible in complex sentences which have adverbial clauses.

There are ten of these relationships:—

- a. *Place*, expressed usually by *where*, *whence*, *whither*, as in, "I saw the house where Tennyson was born."
- b. *Time*, expressed by *when*, *whenever*, *while*, *until*, *before*, etc., as in, "I stumble whenever I follow that path."
- c. *Manner*, expressed by *as*, *how*, etc., as in, "I see how it is done."
- ¹d. *Cause*, expressed by *for* (only when it means "because"), *since*, *because*, as in, "I like him because of the honesty I see in his face."
- e. *Purpose*, expressed by *so that*, *lest*, *in order that*, as in, "I punish you in order that you may remember next time."
- f. *Condition*, expressed by *if*, *unless*, *provided*, as in, "If you go, I can send the boy with you."
- g. *Concession*, expressed by *though*, or its equivalents, as in, "She paid him, though she remained unsatisfied."
- h. *Comparison* or *Degree*, expressed by *as* (never "like"), *than*,—when preceded by a comparative (never

¹ Do not be confused by the resemblance between the coordinate clauses of *reason* discussed as relationship 6 of the Compound Sentence, and these subordinate clauses of *cause*. The clauses of *reason* are independent statements of the reason for advancing the thought uttered in the first part of the sentence. The clauses of *cause* are only modifiers of the main thought, and worthless without it. A slight alteration will change one form into the other. Notice the different shading of thought obtained by making our exemplary sentence above compound instead of complex:—

"I know I shall like him, for [or because] I see honesty in his face."

used with "different," as "different than"), *just as*, etc., as in, "He is stronger than I am."¹

EXERCISES

- I. Compose sentences illustrating the different types of connectives of inequality.
- II. Answer the following questions by means of complex sentences. Classify the connective used:—
1. What is the difference between a compound and a complex sentence?
 2. How does a simple sentence differ from a complex sentence?
 3. Why are not all sentences simple?
 4. What difference is there between connectives of equality and connectives of inequality?
- III. Make complex sentences by adding to the following clauses. Tell what kind of clause each one is and what it explains or modifies:—
1. When I reached home ———
 2. ——— that I found ———
 3. If I go ———

¹Subordinate conjunctives are sometimes classified as follows:—

Place—where, whence, whither.

Time—when, whenever.

Manner—as, how.

Cause—as (as well as), for (only when it means "because." When "for" explains, it is a connective of equality), since, because.

Purpose—that, lest.

Condition—if, unless, provided.

Concession—though, although.

Comparison—as (never "like").

Degree—than (preceded by comparative adjective or adverb, never with different).

Result—that (*so* is always understood or expressed in this construction,—"He did it [*so*] that I might remain at home.")

"That," "if," "whether," are also used as initiative or introductory conjunctions in noun clauses,—"That he is wrong, has been proven."

"He believes that we shall win." "He asked { *whether* } he might enter."

4. As I was coming home — —
 5. Wherever he goes — —
 6. After standing around for many hours — —
 7. — so that he may — succeed
 8. That we are much in need of this — —
 9. — — I met?
 10. — — unless I am mistaken
 11. Although I do not like the book — —
 12. — — lest you fall
 13. — — since this is — —
— — the last day of the year
 14. — — as well as I can — —
 15. — — because he deserved to be promoted — —
- IV. Supply connectives of inequality in each expression below, and give reason for your choice :—
1. I do not care — you are — you
— are honest.
 2. The boy — did that will be punished — he
— returns.
 3. He says — he will be glad — school closes
 4. I like him — he is always ready to recite
— he is called upon.
 5. I made my way into the car — it was crowded.
 6. We warned him — he should be careful — he
— find himself suddenly overcome by the gases.
 7. I have not seen him — he returned from the
East.
 8. — we were reading in the library, a loud noise
interrupted us.
 9. — we were away, our house was robbed.
 10. — a boy works hard — in high school he will
have little difficulty in making his way — he gets
out into the world.
 11. I do not doubt — he will make an excellent
record, — he meets with no misfortune.
 12. The possession of power did not turn the heads of the

American people, —— they had long been in the habit of exercising a great degree of self-control.

13. —— no man ever had a point of pride —— was not injurious to him, —— no man ever had a defect —— was not useful to him.
14. Emerson is the friend and aider of those —— would live in the spirit.
15. —— the rays of the lantern fell within the pit, there passed upwards a glow and a glare, —— from a confused heap of gold and jewels, —— absolutely dazzled our eyes.

V. Add clauses to the following simple sentences that will make them complex. Do the same to make them compound.

Explain your connectives in every case : —

1. We might have won that game.
2. I met Mary on the street.
3. He is the leader of our class.
4. We go for a walk every morning.
5. I am very fond of baseball.
6. They refused to vote for John.
7. It will probably rain to-morrow.
8. The prosperous man owes his success to the community.
9. He gave his consent to our going.
10. I am very happy.

VI. Supply better connectives in the following sentences, in place of the faulty ones. Tell why yours are better : —

1. I will not go without you do.
2. I do not know as I can tell you.
3. No sooner had he come when I left.
4. He swims like I do.
5. Stand in front of the class so as all may see you.
6. While he may not mean it, I shall reprimand him.
7. I do not know if I shall fail or not.
8. He came when I was studying my lessons.
9. Those diamonds sparkle like the stars in the night.

10. There is no doubt but what he will succeed and be appointed.

VII. Reduce the following complex sentences to simple sentences.

Explain how you have done it in each case. Has the original sentence lost anything? —

1. He came while I was away.
2. They left as the clock was striking eight.
3. When I reached home I found much confusion.
4. Though he is very lazy, he may pass his algebra.
5. I like him because he is sincere.
6. He believes that the prisoner is innocent.
7. When I arrived at the station, I noticed a man who looked strange and bewildered.
8. Though I was late, he was glad to see me when I arrived.
9. It is always at the beginning of the year when I make resolutions.
10. The pupil who is conscientious and industrious will succeed in the end.

VIII. Examine the following complex sentences closely. Classify the connectives in each. Show that each sentence really contains two or more ideas of unequal weight and that it could not possibly be made merely simple or compound: —

1. For anything I know, I may have had some wild idea of running all the way to Dover, when I gave up the pursuit of the young man with the donkey cart, and started for Greenwich.
2. Miss Murdstone, during the latter portion of the contest, had dismounted, and was now waiting with her brother at the bottom of the steps, until my aunt should be at leisure to receive them.
3. Her chin, which was what is called a double chin, was so fat that it entirely swallowed up the strings of her bonnet, bow and all.
4. Steerforth dusted me under a lamp-post and put my hat into shape, which somebody produced from somewhere

in a most extraordinary manner, for I hadn't had it on before.

5. When Agnes wrote to tell me of her safe arrival, I was as miserable as when I saw her going away.
6. After I had been there about ten or twelve days, it came into my thoughts that I should lose my reckoning of time for want of books and pens and ink, and should even forget the Sabbath days.
7. After I had eaten I tried to walk, but found myself so weak that I hardly could carry a gun, for I never went out without it.
8. After I had thus secured one part of my little living stock, I went about the island searching for another private place to make such another deposit.
9. There needed very few arguments to persuade a single man to yield, when he saw five men upon him and his comrade knocked down.
10. The Moorish king who built it was a great magician, or, as some believed, had sold himself to the devil, and had laid the whole fortress under a magic spell.
11. The Moors of Granada regarded the Alhambra as a miracle of art, and had a tradition that the king who founded it dealt in magic, or at least in alchemy, by means whereof he procured the immense sums of gold expended in its erection.
12. He caused the apartments to be hung with innumerable silver and crystal lamps, which he filled with a fragrant oil prepared according to a receipt discovered by him in the tombs of Egypt.
13. The windows were darkened, for the princess lay within, prey to a devouring grief that refused all alleviation.
14. As this Mohamad was one day riding forth with a train of his courtiers, by the foot of the mountain of Elvira, he met a band of horsemen returning from a foray into the land of the Christians.

15. While these discussions were going on amongst the group outside the Rainbow, a higher consultation was being carried on within, under the presidency of Mr. Crackenthorp, the rector, assisted by Squire Cass, and other substantial parishioners.
16. Among the notable mothers, Dolly Winthrop was the one whose neighborly offices were the most acceptable to Marner, for they were rendered without any show of bustling instruction.
17. I was never made aware of her entrance into my closed study save by the dear music of her low sweet voice, as she placed her hand upon my shoulder.
18. I was, perhaps, the more forcibly impressed with it, as he gave it, because, in the under, or mystic current of its meaning, I fancied that I perceived, and for the first time, a full consciousness, on the part of Usher, of the tottering of his lofty reason upon her throne.
19. As I felt the sickening sweep of the descent, I had instinctively tightened my hold upon the barrel, and closed my eyes.
20. We crossed the creek at the head of the island by means of a skiff, and, ascending the high grounds on the shore of the mainland, proceeded in a northwesterly direction, through a tract of country excessively wild and desolate, where no trace of a human footstep was to be seen.
21. Driving a peg, with great nicety, into the ground at the precise spot where the beetle fell, my friend now produced from his pocket a tape measure.
22. On lifting up the leaf, I discovered that a hairy spider was ambushed there and had the bee by the throat.
23. I always feel that I have missed some good fortune if I am away from home when my bees swarm.
24. A man has a sharper eye than a dog, or a fox, or than any of the wild creatures, but not so sharp an ear or nose.

25. A boy who should unwittingly venture into a bear's den when Bruin was at home could not be more astonished and alarmed than a bluebird would be on finding itself in the cavity of a decayed tree with an owl.
26. The summit of Bald Mountain was the most impressive mountain top I had ever seen, mainly, perhaps, because it was one enormous crown of nearly naked granite.

THE COMPOUND-COMPLEX SENTENCE

The Need for Compound-complex Sentences. — Definition. — In addition to the types of thought that we have indicated above, it happens very naturally that we find ourselves possessed of thoughts which are of equal importance, and which in addition have subordinate thoughts relating to them. The more our experiences, our knowledge, and our power of thinking grow, the more frequently will this happen. When these part thoughts are formed into a complete thought, therefore, and expressed by means of a sentence, it is necessary for us to combine the two last types of sentence discussed; namely, the Complex and the Compound. Where this is the case, we have a sentence which in grammar is known as the Compound-complex. We may illustrate this by the following examples: —

You were told what would happen if you did this and you therefore deserve the punishment.

Examining this closely, we see that there are two master thoughts; namely, "you were told," and "and you therefore deserve the punishment." These two part thoughts, being of equal importance, need, of course, a compound sentence as their vehicle of expression. But the first one has two subordinate part thoughts, in "what would happen" and "if you did this." These last being subordinate make a complex sentence necessary, and we find, therefore, that the

whole demands this compound-complex combination for adequate expression.

The Use of Compound-complex Sentences. — We said of the complex sentence that it was used more commonly than either the compound or the simple, for the reason that most of our ideas flow for expression into complex thoughts. As our knowledge increases, and as we grow older, we call the complex sentence into greater and greater use. Similarly, as our ideas develop and enrich our thinking, the compound-complex sentence proves itself to be the only adequate vehicle for most of the expression you and I have to make. Pick up any novel at hand, and open it at almost any page. You will find in it comparatively few simple sentences, likewise comparatively few compound sentences, but you will notice at once a preponderance of complex and complex-compound constructions. In the same way, if in the ordinary course of conversation we could take down on paper the sentences that we use, we should find that by far the larger proportion of them belong to the last two classes named.

EXERCISES

- I. In the following sentences study fully and carefully each sentence. Which are the complex elements; which are the compound? Study the means of connection in each instance, and classify them: —
1. Lord Crawford was tall, and through advanced age had become gaunt and thin; yet retaining in his sinews the strength, at least, if not the elasticity, of youth, he was able to endure the weight of his armor during a march as well as the youngest man who rode in his band.
 2. The Duke, biting his lip, and cursing the folly which could not keep guard over his tongue, ran to summon the Princess's attendants, who were in the next chamber; and when they

came hastily, with the usual remedies, he could not but, as a cavalier and gentleman, give his assistance to support and to recover her.

3. The low size, and wild, shaggy, untrained state of the animal, reminded Quentin of the mountain breed of horses in his own country; but this was much more finely limbed, and, with the same appearance of hardiness, was more rapid in its movements.
4. Having carefully locked his treasure chamber, the wealthy Fleming next conveyed his guest to the parlor, where, in full possession of her activity of mind and body, though pale from the scenes of the preceding night, he found the Countess attired in the fashion of a Flemish maiden of the middling class.
5. The Duke had begun his speech with some calmness, but he elevated his voice at the conclusion; and the last sentence was spoken in a tone which made all the councilors tremble, and brought a transient fit of paleness across the King's cheek.
6. Here haunted of yore the fabulous Dragon of Wantley; here were fought many of the most desperate battles during the Civil Wars of the Roses; and here also flourished in ancient times those bands of gallant outlaws whose deeds have been rendered so popular in English song.
7. Each had in his hand a small pannier; and when they entered the dungeon, they stopped at the door until Front-de-Bœuf himself carefully locked and double-locked it.
8. At length, with a terrific crash, the whole turret gave way, and she perished in the flames which had consumed her tyrant.
9. He left the apartment hastily as he muttered these words, and the Preceptor followed, to watch and confirm him in his resolution.
10. It was, however, the general belief that no one could or would appear for a Jewess accused of sorcery; and the knights, instigated by Malvoisin, whispered to each other that it was time to declare the pledge of Rebecca forfeited.
11. The little girl, whose name was Beatrix, and whom her papa called by this diminutive, looked at Henry Esmond solemnly,

- with a pair of large eyes, and then a smile shone over her face, which was as beautiful as that of a cherub, and she came up and put out a little hand to him.
12. John had but two minutes the start of them, and, ere he had well told his story, the troop rode into our courtyard.
 13. Harry had very liberal allowances, for his dear mistress of Castlewood not only regularly supplied him, but the Dowager of Chelsea made her donation annual, and received Esmond at her house near London every Christmas; but, in spite of these benefactions, Esmond was constantly poor; whilst 'twas a wonder with how small a stipend from his father Tom Tusher contrived to make a good figure.
 14. The captain had several times found fault with the mate, in presence of the crew; and hints had been dropped that all was not right between them.
 15. He was fond of reading, and we lent him most of the books which we had in the fore-castle, which he read and returned to us the next time we fell in with him.

SUMMARY EXERCISES (GROUP I)

- I. Give a definition of each of the following words by means of a complex sentence: school, study, football, tempest, expression, sewing, shadow, home, defeat, behavior, violin, village.
- II. Compose compound sentences, contrasting in each a pair of words from one of the following groups: —
 - leisure and idleness
 - success and failure
 - work and shirk
 - love and hate
 - reputation and character
 - truth and falsehood
 - faith and doubt
 - strong and weak
 - smiles and tears

height and depth
 time and place
 pity and scorn

III. By means of complex-compound sentences express an opinion on each of the following : —

prizes as an aid to study
 baseball as an exercise
 sewing for girls
 the value of swimming
 tennis for all the muscles
 debating
 the auto for all traffic
 early rising
 four hours of home study
 my graduation

IV. Supply beginnings for the following ends of sentences. Explain fully the form of your completed sentence in each case : —

1. ——— I therefore withdrew.
2. ——— and thus the matter closed.
3. ——— at last.
4. ——— he fell to the ground dead.
5. ——— to succeed ?
6. ——— everything of this nature must be omitted.
7. ——— hence he departed at once.
8. ——— as a consequence she failed.
9. ——— I found her singing merrily.
10. ——— so, finally, we decided to go.
11. ——— and this reply came from him, of all men.
12. ——— but at last we were relieved.
13. ——— but this must never happen.
14. ——— this, therefore, is my reply.
15. ——— as well as he.
16. ——— but also John.
17. ——— nor dislikes him.
18. ——— what he said.

19. ——— that they would go sometime.
20. ——— inasmuch as he was already there.
- V. Make three answers to each of the following questions, — one by means of simple sentence, one by complex, and one by compound or compound-complex : —
1. Why did you go to the city to-day ?
 2. Where were you yesterday ?
 3. How do you reach the station from here ?
 4. Why did he leave so abruptly ?
 5. How many hours did you spend on your lesson ?
 6. Who was the gentleman who came with you ?
 7. When did you return to town ?
 8. What is a simple sentence ?
 9. What is a complex sentence ?
 10. What is a compound sentence ?
 11. What is a compound-complex sentence ?

RHETORICAL FORMS OF SENTENCES

Sentence Classifications. — Up to the present time, we have noted four classifications of sentences from the point of view of grammar ; namely, the Simple, the Compound, the Complex, and the Compound-complex.

We have studied elsewhere that sentences are divided into four different classes from the expressional point of view. We know, for instance, that there is such a thing as a declarative sentence, or a sentence concerned with a declarative statement ; such as, —

John threw the ball,

in which the voice is used on one plane alone in making a complete declaration of some fact. We know, also, that opposed to this there is the interrogative sentence, which is always indicated by keeping the voice well raised at the end, as in the following : —

Has John a ball ?

where a definite question is asked with its required intonation of voice. A third division of the expressional classification is the imperative sentence, which name again indicates the tone of voice that is commonly used in uttering it; to illustrate:—

John, give me the ball.

Usually a sterner, more commanding voice is required in the utterance of such sentences. And the fourth division, the exclamatory sentence, is the sentence which when uttered denotes strong emotion on the part of the speaker. Here again it is the tone of the voice or the tone of expression that tells the listener what kind of sentence is being used. We may illustrate by the following:—

Alas, he is dead!

These four types are called expressional sentences, because what characterizes them is not the form, but the way in which they are uttered. In our former classification we were concerned with the grammatical structure or form of the sentence; here, that does not enter into the consideration at all. Any one of these four expressional types may have any grammatical construction discussed above; that is, a declarative sentence may be simple, complex, compound, or compound-complex, and so on.

The Balanced Sentence.— There is still another classification of sentences, this time purely from the *rhetorical* point of view. We have read sentences in which words or phrases or whole clauses seemed to be set over against one another in equal parts; for instance, —

In the morning it rained, and in the evening it snowed.

Here we see two phrases, “in the morning” and “in the evening,” balancing or paralleling each other. Again, in the sentence,

John, James, and Bill run, jump, and scream,

we notice that there are three subjects and three predicates in perfect balance or in perfect parallel. Further, in the sentence,

Train up a child in the way he should go, and when he is old he will not depart from it,

we notice a perfect balance of proposition with consequence as expressed in two different clauses. In other words, in all of these illustrations we have easily noted a perfect parallelism or balance, and we call such sentences, therefore, Parallel or Balanced Sentences. This type of sentence is particularly valuable when we have to express comparison and when we want to clarify particularly intricate or difficult matter. It is a sentence that is almost mathematical in its construction; its terms, being stated opposite one another, can be immediately discerned, their relations established, and their meaning more easily gotten at. It may be, of course, either compound or complex, and it may belong in form to any one of our expressional types.

The Loose Sentence. — In the following sentence, however, we notice a somewhat different relation: —

I found my mother ill this morning when I reached home.

In this sentence we find no fewer than three places where the sense may be concluded; where we may place a period, in other words, and have complete sense before we reach the end of the sentence. We may say: —

I found my mother,

or

I found my mother ill,

or

I found my mother ill this morning.

And in each case we shall have a complete thought and a complete statement of that thought. Our construction is seen to be "loose," and we call such a sentence a Loose Sen-

tence. To define it again, a loose sentence is one which may be brought to a close at some place before the actual end and still preserve a complete thought. The loose sentence is the conversational sentence; it is the sentence that you and I use constantly. It is, therefore, very informal and should be cultivated for the expression of our everyday thoughts. We should, however, be warned against stringing too many ideas together in this loose construction, else our expression will become very choppy, uncertain, and monotonous. Avoid such sentences as —

I went down town and afterwards came home, but found no one there, and so went back down town again,

both in writing and speaking.

The Periodic Sentence. — If now we take the sentence used for illustration above, and turn it around, making a slight change in it, we shall have a reading somewhat as follows: —

When I reached home this morning, I found that my mother was ill.

Here the content of the sentence is not perfected, the thought is not complete until we have reached the very last word. We cannot stop our reading and give our hearer any satisfaction until we have come to the *period*. We call this sentence, therefore, from the rhetorical point of view, a Periodic Sentence. Try to read all of this sentence but the last word; you will find that it is nonsense, that it is nothing but a jumble of ideas and incomplete in its thought. No one can guess what is left to be said after the word "was." We might add the word "happy"; we might say "weeping," or "working," or "playing the piano." In short, the answer to our question "What?" is not given until we have reached the very last word. Periodic sentences are used in formal types of expression, they are used for the creating of suspense and climax, and they are, moreover, used to a large extent by

public speakers and orators who are striving to produce certain effects at a specific time. For the ordinary purposes of writing, they will be found invaluable for "pulling your thoughts together." Try pulling together in this fashion the too loose sentence given above. The following plan, by way of summary, will help us to keep these three classifications in mind:—

The Sentence.	I. Grammatical.	1. Simple.
		2. Compound.
		3. Complex.
		4. Compound-complex.
	II. Expressional.	1. Declarative.
		2. Interrogative.
		3. Imperative.
		4. Exclamatory.
	III. Rhetorical.	1. Balanced — (Parallel).
2. Loose.		
3. Periodic.		

EXERCISES

I. Which among these sentences are loose, which periodic, which parallel? What effect would a change to another form have in each case?

A.

1. On Sunday afternoon the city pours forth its legions to breathe the fresh air and enjoy the sunshine of the parks and rural environs.

2. I have dwelt upon this beautiful rural custom, because, as it is one of the last, so it is one of the holiest offices of love.

3. The feast went on merrily, or at least noisily, for the guests were all blessed with those keen appetites that attend upon light purses and mountain air.

4. I had scarcely dressed myself, when a servant appeared to invite me to family prayers.

5. As I passed through the hall, on my way to my chamber, the dying embers of the Yule log still sent forth a dusky glow.

6. It is to be regretted that those early writers, who treated of the discovery and settlement of America, have not given us more particular and candid accounts of the remarkable characters that flourished in savage life.

B.

1. I cannot proceed with a stern, assured, judicial confidence, until I find myself in something more like a judicial character.

2. Such a measure was then sufficient to remove all suspicion, and to give perfect content.

3. English privileges have made it all that it is; English privileges alone will make it all it can be.

C.

1. How that personage haunted my dreams, I need scarcely tell you.

2. This appeal seemed to produce some effect, for two of the fellows began to look here and there among the lumber, but half-heartedly, I thought, and with half an eye to their own danger all the time, while the rest stood irresolute on the road.

3. It never occurred to us to doubt Jim Hawkins; but we were alarmed for his safety.

4. So I must have lain for hours, continually beaten to and fro upon the billows, now and again wetted with flying sprays, and never ceasing to expect death at the next plunge.

5. At the same time, I observed around both of them, splashes of dark blood upon the planks, and began to feel sure that they had killed each other in their drunken wrath.

D.

1. Sir Roger, who is very well acquainted with my humor, lets me rise and go to bed when I please, dine at his own table or in my chamber, as I think fit, sit still and say nothing, without bidding me be merry.

2. He often told his friends afterwards, that unless he had found out this piece of exercise, he verily believed he should have lost his senses.

3. My friend Sir Roger is very often merry with me upon my passing so much of my time among his poultry.

4. Numbers are so much the measure of everything that is valuable, that it is not possible to demonstrate the success of any action, or the prudence of any undertaking, without them.

E.

1. There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France.

2. The night was so very sultry, that although they sat with doors and windows open, they were overpowered by heat.

3. Avoiding the larger rooms, which were dark and made fast for the night, Monsieur the Marquis, with his flambeau-bearer going on before, went up the staircase to a door in a corridor.

4. When coffee had been served and they were all alone together, the nephew, looking at the uncle and meeting the eyes of the face that was like a fine mask, opened a conversation.

F.

1. A jumble of musical sounds on a viol or a flute, in which the rhythm of the tune is played without one of the notes being right, gives pleasure to the unskilled ear.

2. He who will train himself to mastery in this science of persuasion must lay the emphasis of education, not in popular arts, but on character and insight.

3. He is the richest man who knows how to draft a benefit from the labors of the greatest number of men, of men in distant countries, and in past times.

4. One would think, from the talk of men, that riches and poverty were a great matter; and our civilization mainly respects it.

5. I weigh my words well when I assert that the man who should know the true history of the bit of chalk which every carpenter carries about in his breeches pocket, though ignorant of all other history, is likely, if he will think his knowledge out to its ulti-

mate results, to have a truer and therefore a better conception of this wonderful universe, and of man's relation to it, than the most learned student who is deep-read in the records of humanity and ignorant of those of Nature.

6. Above and below, little could be seen but the same dark green foliage. It overspread the valleys and enveloped the mountains, from the black rocks that crowned their summits to the streams that circled round their base.

7. He is the friend and aider of those who would live in the spirit.

8. They loved him, laughed at him, played him tricks, and made him happy.

II. Combine the following groups into periodic or loose sentences as you think each case requires: —

1. I found my mother ill
 - a. this morning
 - b. when I arrived home
 - c. in answer to the telegram
2. Nothing could persuade him to go
 - a. after the awful disaster
 - b. though we argued long with him
 - c. in spite of the fact that his passage was paid
3. I told him how it all happened
 - a. when I reached the office
 - b. after I had removed my wet clothes
4. He accepted the gift
 - a. with many thanks
 - b. in a pretty speech
 - c. of gold
5. Let us classify the author's books
 - a. according to their nature
 - b. after we have read this one
6. The animal was upon us before we knew it
 - a. though we had been most watchful
 - b. while we were making for the shore
7. It was then I realized the worst

- a. after I saw the lights go out
 - b. when the alarm was finally sent in
 - 8. He drew and fired
 - a. after he had been sitting quietly for some time
 - b. just as every one had concluded him sane
 - c. in a sudden frenzy
 - 9. He at last succeeded
 - a. after many trials
 - b. after much discouragement
 - c. where every one thought he would fail
 - 10. I think this is the best we can do
 - a. though I do not like it
 - b. after having examined many selections
 - c. during the past weeks
- III. Write ten sentences, each of which is to be expressed in both the loose and the periodic form. Some of these sentences should be of considerable length.

UNITY, COHERENCE, AND EMPHASIS IN THE SENTENCE

Unity. — Unity in a sentence means that the sentence must contain only one complete thought, though naturally that thought may be made up of several well-joined part thoughts. It also means that the whole of the thought must be expressed by the sentence.

Too Much in the Sentence. — Unity in the sentence breaks down when we pack more part thoughts into our sentence than can be made to unite into a single complete thought. Consider this sentence: —

(1)

(2)

I found George at last yesterday, he is a fine fellow but not the
 (3)
 man for my work, and this I regret.

Sections 2 and 3 have sufficient attraction for each other to join, though they are scarcely closely enough related for a

comma; a semicolon between "work" and "and" would be better. But sections 1 and 2 will not join into a single thought. A period should come after "yesterday," and "he" begin a new sentence. Judgment, practice, and experience will quickly set you right in this matter. Upon the closeness or lack of closeness in the relation between your thoughts depends whether you shall use a comma or semicolon, and keep them in a single sentence; or a period, and put them into two sentences. Study of good models, but most of all a searching of your own thoughts when you come to compose, will help you.

Too Little in the Sentence. — Unity in the sentence is lacking when a part thought in the form of a clause is set off with a capital and a period of its own. This is, after all, a matter of grammar, and easily corrected when noticed. No group of words lacking a verb can make a statement, and so no such group can be a sentence. "Having seen the harbor and streets of New York," is not a statement, and not a sentence. Or, to put it differently, be careful not to make what should be a clause and part of a complex sentence into a unit of itself, and you can scarcely go wrong.

Unity in the sentence is again lacking when two part thoughts which ought to form one compound sentence are kept separate. The following is grammatically correct:—

I saw the dog break his chain. But I did not finch;

nevertheless it would have better unity if written:—

I saw the dog break his chain but did not finch.

Relationships among Parts of a Sentence. — Again, for Unity, we must be certain that the true relation, whether it be correlation or subordination, between our clauses is shown by the form of our statement. We must not make a sentence compound which should be complex, for in that case

there will not be that complete joining of the part thoughts which is necessary for Unity.

In the sentence —

Take good care of your clothing and it will always look well, we have two ideas of equal value and properly expressed, therefore, by means of the compound sentence. But suppose some one says —

I reached the office late yesterday and I found the building in flames.

We see at once that these two ideas are not of equal importance, that one is subordinate to the other, and that they should be expressed so as to make that relation clear, as —

When I reached the office yesterday, I found the building in flames.

The law of Unity is most commonly violated, then, in these three ways: —

- (a) By including more than one complete thought in one sentence.
- (b) By making a sentence of a part thought.
- (c) By failing to indicate the true relationship between the various parts of a sentence; and especially by making a sentence compound when it should be complex, or *vice versa*.

EXERCISES

- I. Correct the following sentences, and point out the error in each: —
 1. The lake lay before us, and it was smooth as a mirror.
 2. The road wound away before us, and we followed it.
 3. He chased him across the street. And pounded him.
 4. I do not believe in your belief but I will follow you, my confidence is in your judgment.
 5. Send George to me quickly, don't fail to see John to-morrow.

Coherence. — Coherence in a sentence means the relating of the different members of a sentence to each other in such

a way as to make the meaning perfectly clear. To begin with, any fault in grammar leads to Incoherence. Thus Coherence pertains to grammatical relations, such as:—

- (a) The placing of modifiers.
- (b) The reference of pronouns and participles.
- (c) The selection of conjunctions.
- (d) The grammatical form of expression selected for the expression of similar ideas.

Let us take these up in order.

The Proper Placing of Modifiers. — In “ I should like a cold glass of water,” the adjective “ cold ” makes incoherence; it should not modify “ glass ”; it should modify “ water.” Our sentence should read, “ I should like a glass of cold water,” which is a coherent expression of our thoughts. A still more striking example is to be found in these two sentences:—

I love only her,
I only love her,

in which the change in place of the modifier makes a complete change in meaning, and illustrates the care with which words must be placed.

Sometimes it is not only a word but a whole phrase or a clause that is placed out of its proper position. To illustrate:—

John saw a huge snake this morning going to the store.

“ Going to the store ” modifies “ John ” and should therefore stand as near as possible to “ John ”; thus —

Going to the store this morning, John saw a huge snake.

Likewise in —

He liked the books about boats and canoes that his father gave him, the clause “ that his father gave him ” modifies “ books ” and should therefore be placed immediately after it. This

is an error in Coherence. In the placing of words, phrases, and clauses, our rule must be to place them *as near as possible to the words they modify*.

The Proper Reference of Pronouns and Participles. — Misuse of the relative pronouns frequently leads to incoherence. *Which, who, and that* should never be indefinite in their reference. “Which,” in the following sentence, is distinctly indefinite in its reference —

I recognized his honest face, which pleased me,
and, as a result, the statement can mean two very different things.

The personal pronouns must also be clear in their reference. In a sentence such as, —

The books having been burned they were obliged to buy new ones, we are confused upon our first reading. “They” would seem to refer to “books.” But we know well enough that it refers to something understood, something outside the sentence, — “pupils,” or “authorities,” — and that the sentence should read: —

The books having been burned, the pupils were obliged to buy new ones.

Almost equally easy is the misconstruction of the participle in sentences beginning with a participial phrase. We err often in closing our letters —

Hoping to hear from you soon,
Sincerely yours.

“Hoping” here has nothing to modify and our construction is incoherent as a consequence. “I am” must be supplied. Again and more seriously, in the sentence, —

Arriving at the top of the hill, the valley below could be seen in its every detail,

the participle "arriving" of course refers to some person or people, yet the word which it modifies is not directly stated. The place which such a word should occupy is held by "valley," but it would be absurd for "arriving" to modify that. The sentence, therefore, is incoherent and must be changed to —

Arriving at the top of the hill, we could see the valley in its every detail.

Now "arriving" distinctly refers to "we," and thus the participial phrase is grammatically related to the rest of the sentence. See to it that your participles always modify the *real subject* of the sentence, and you will escape this pitfall. Otherwise you may add to the mirth of the world by such a sentence as —

I saw the beautiful statue by MacMonnies entering the museum.

Selection of the Proper Conjunctions. — We have studied on pages 48–57 that conjunctions, whether coördinate or subordinate, indicate a relation between the part thoughts they are called upon to connect.

If the wrong conjunction is used in a compound or complex sentence, the meaning is blurred as a photograph is blurred by the wrong focus. For example: —

I fed the fawn daily and it died,

or —

He did his work satisfactorily but was promoted.

"But," in the latter case, is absurd. Doing work satisfactorily is not in contrast to promotion, but *adds* to it; consequently, the additive or copulative conjunction "and," not the adversative "but," is required.

Furthermore, conjunctions must be so placed as to bring out clearly the meaning of the writer.

Tom not only went to the office but also to the store

is incoherent because the first conjunction is misplaced, connecting "went" and "store" instead of "office" and "store." It should be —

Tom went not only to the office but also to the store.

Similar Constructions for Similar Ideas. — Incoherence is frequently caused by the use of dissimilar construction for the expression of *similar* ideas. In taking notes it is well to keep to one *form* of expression in the different classes of topics; to enumerate John's qualities, for instance, as —

- (a) Honesty (noun)
- (b) Good (adjective)
- (c) Studious (adjective)
- (d) Faithfulness (noun)

would be distinctly bad. So also in our sentence structure it is bad to use an infinitive phrase in parallel construction with a noun clause, as —

He said to take our books and that they should be opened at page four.

"He" gave two directions, but these directions are stated in different forms. Both objects of the verb "said" should be stated in the infinitive or clausal form. Again, consider —

This selection should be read slowly instead of your reading it this way.

Here we have a phrase set over against a clause. The sentence should read —

This selection should be read slowly, not as you are reading it.

A notable instance of failure to preserve a like form for like thoughts is in the so-called "and who" construction, which most good writers avoid.

He was a man to love, and who will be missed
is clearly better when written —

He was a man whom we loved and will miss.

It is best to observe the rule, never use *and who*, *and which*, *or and that* unless a *who*, *which*, or *that* has preceded in the sentence.

EXERCISES

- I. Correct the following sentences, and point out the error in each:—
1. He not only observed some boisterous behavior but also that some were actually pounding on the tables.
 2. The man elected is one of high integrity and who will do all he can for the people and I am glad I voted for him.
 3. I saw the statues of the lions entering the library and going up the steps inside the building I noticed the bust of Apollo with my hat off.
 4. I looked up and saw Mr. B coming into the room with a frown on his face and who began immediately to speak from the platform in a high voice.
 5. He took the prize with ease which turned his head and made him very haughty.
 6. They lost their little terrier at the fair in the city with a red ribbon on its neck.
 7. They awarded Jim the prize which so annoyed John that not only would he not speak to him but also went out of his way to avoid him.
 8. Whoever it was that went into that door which had just been painted by the man who wore the long beard was simply covered with paint.
 9. I studied my German very hard which caused my teacher to commend me and who said I would pass.
 10. In reading history, Cromwell appears sometimes as a tyrant, sometimes as a hero.

Emphasis. — By Emphasis in the sentence we mean the placing of ideas so that their relative importance will be seen most easily. The main idea should be given the emphatic

place, which is at the beginning or at the end of a sentence.
To say —

I unqualifiedly condemn the man who sells his vote
is much looser and much weaker than —

The man who sells his vote I unqualifiedly condemn.

The latter statement is emphatic because of the placing of the more important idea last.

Climax. — Again, for Emphasis, a series of words, phrases, or clauses in a sentence should be arranged in order of climax.
Not —

To survive or perish, live or die, sink or swim,
but —

To sink or swim, live or die, survive or perish,
is the climactical order and therefore the emphatic one. Sometimes orators reverse this order, because they are concerned with sounds as well as with thoughts. A high-sounding word, though of comparatively little importance compared to others in the group, may stand last and thus steal the emphasis from the word of bigger meaning. Every one knows that *crimes* are much worse things than *misdemeanors*, yet Edmund Burke impeached Warren Hastings for “high crimes and misdemeanors,” not for “misdemeanors and high crimes.”

Explanatory Expressions to be kept from Positions of Emphasis. — Of course such merely explanatory expressions as “I fancy,” “however that may be,” “I expect,” “they say,” must always be kept in subordinate position in sentences in order not to mar the Emphasis. “The emperor is dead, they say,” is not emphatic.

Repetition. — A very effective means to Emphasis is well-

devised repetition. This will keep constantly before the reader's mind the thought which the writer or speaker wants to impress upon it. This sentence from Dickens' *Little Dorrit* illustrates the use of repetition for the purpose of emphasizing the effect of a hot August day:—

Strangers were stared out of countenance by staring white houses, staring white walls, staring white streets, staring tracts of arid road, staring hills from which the verdure was burnt away.

The repetition of "staring" here serves a definite purpose and properly emphasizes it. But to use such expressions as "immediately and at once," "he lost and therefore failed to win," "the sky was cloudy and overcast," is rather to weaken the impression we desire to make than to emphasize it.

Subordinate Thoughts to be kept in Subordinate Clauses.

— A frequent cause of lack of emphasis is an error in distributing the thought of a sentence. If a subordinate idea is placed in the principal clause of a complex sentence, it will have too much emphasis, and the main thought will have too little.

Notice how —

Narrowly escaping death, I sprang up the steps,
is strengthened when written —

Springing up the steps, I narrowly escaped death.

Variety. — Under Emphasis belongs the subject of Variety in sentences. It sometimes happens that a sentence is unified, coherent, and emphatic, but yet, by an awkward repetition of some word or phrase, becomes monotonous to the reader or hearer. We have such a wide range of choice in diction and expression that we should not often be guilty of this fault. Sometimes we may have to change the construction of a sentence to avoid the monotony; sometimes

merely changing a word will be sufficient. But it can always be avoided.

People voted promptly, but when the vote was counted, it was found that they had voted ignorantly,
should read —

People voted promptly but when the returns were taken, it was found that they had cast their ballots ignorantly.

There were three eggs in the nest in the plum tree but there were only two in the nest in the oak tree,
should read —

There were three eggs in the nest in the plum tree but only two in that in the oak.

As stated above, well-devised repetition for the purpose of Emphasis is permissible always, and it cannot be said to be in violation of the law of Variety. But for general expression we should enrich our vocabulary and our expressional forms as much as possible in order to escape condemnation for monotony.

Summary. — Finally, mastery of the sentence, in all of the different departments which we have discussed, can be summed up in one general counsel: Show truly and accurately the *relation* between the ideas and the part thoughts which you are combining into statements. Do this and your expression will be Unified, will be Coherent, and will be Emphatic. When you are sure of yourself in the sentence, short, long, simple, compound, complex, loose, or periodic, then you have the very finest equipment for beginning to work out those longer units of thought which we are now to take up.

SUMMARY EXERCISES (GROUP II)

- I. Criticize the Unity, Coherence, Emphasis, and Variety of the following sentences; then rewrite them in better form:—
1. We gathered together all the sticks and, when piled up and nicely arranged, put a barrel against them.
 2. He is one of the greatest actors in the world and he is an Italian and will play here this fall.
 3. I drew on my fur overcoat which was given me by my uncle which was very warm.
 4. He asserted that all books must be returned to-morrow morning and all who had them should be prompt in doing it.
 5. After having won the race the judges said that the prize had been forgotten but he would receive it by mail.
 6. He entertained us for many hours telling us his experiences and adventures in the Southern seas which we listened to keenly.
 7. He was a hard, earnest worker; however, he succeeded very well in everything he undertook.
 8. Staggering through the street he saw as he entered the building a drunken man.
 9. The lesson assigned by the teacher was repeated again and we both understood the written work as well as the portion to be read.
 10. He said "and so forth" are the laziest words in the language which I thought were very true.
 11. On the afternoon of the game I called for him to accompany me but he was not ready and I waited for an hour for him which seemed an age, but finally we got started and the game was half over but we had a good time anyway.
 12. We examined the pocketbook which he found while he was down town where he had been sent by his mother who wanted some silk and it contained more than one hundred dollars in bills which surprised us.
 13. He promised to return everything he had taken promptly.

14. This is to certify that John Blank is a good boy whom I have known for a long time and that he is honest and trustworthy.
15. The whole composition looks as if after being written it had been thrown into the dust bin and then recovered and brought to class.
16. At the very end of the trip he came to the city of which, he vowed, if he ever got out, he would never again enter.
17. In place of your old hat I have brought you another very beautiful one and which I hope you will like.
18. It is the most important game of the season and the admission will be a quarter.
19. The study of geometry aids not only our reasoning powers but also keeps us up in mathematics.
20. In the school she learned to read, to write, to speak, and also how to sew and to cook which was most useful to her.
21. The pupils not only request permission to leave early but also that they may not be given any lesson for to-morrow.
22. When they came to vote on the question for debate which was that women should vote all the boys voted against it and all the girls favored it.
23. I am not going to-night but I am going to-morrow, and Mary is going with me and her mother is going too.
24. I like him ever so much and he has an excellent voice.
25. He is a wonderful singer and his audience always loves him and all the papers praise him after his performances.
26. I hurried home at once on receiving the telegram and my father, who had met with an accident, I found on my arrival there.
27. Bill told John that he thought he was very mean not to come over to his "den" the night he had the party.
28. They gave her a beautiful bouquet of flowers when she graduated from the school which she had attended ever since she had been eighteen.
29. His hat having blown off into the street, the car waited for him to recover it which he did at once.

30. He should be dealt with considerably and kindly instead of our treating him with the severity with which we do.
31. The man suddenly dropped dead to the astonishment of all.
32. John was quick and keen and Charles was slow and dull and both boys liked different things.
33. So he said he would go with us if we cared to have him which of course delighted us.
34. You are as young or younger than I and we are very much alike.
35. Scarcely had I commenced to work than I was interrupted.
36. The seats all being occupied they were obliged to stand.
- II. Combine the following groups of ideas into simple, compound, complex, or compound-complex sentences. Justify your result in each case; that is, show that the main ideas have been your guide in deciding the sentence form to be adopted:—

1. { Four boys were playing ball in the street.
They broke a window.
The owner of the house appeared.
The boys must pay for the damage.
2. { Rip's wife gave him little peace.
He went off to the mountains. .
He slept for twenty years.
He returned to his native village.
Few people recognized him.
3. { John is only eight years old.
He is at the head of his class.
He studies very little.
He will be the youngest graduate.
4. { Honolulu is my favorite city.
It is located on the Hawaiian Islands.
Hawaii is called The Crossroads of the Pacific.
The climate is very equable.
The people are noted for their hospitality.

5. { The Japanese are very kind and polite.
They never kiss or shake hands.
They bow profusely to one another and to strangers.
They seldom weep visibly.
They smile a great deal.
6. { Baku is located in the Caspian Sea.
It is a thriving Caucasian city.
It is noted for its monster oil business.
7. { They sail to-morrow.
They are going to Italy.
They sail on the *Carmania*.
They are to remain abroad a year.
They have taken their automobile with them.
8. { He is a mean boy.
He was kept in after school to-day.
His name is John.
He will fail in everything.
He is a stranger in the city.
9. { He said his book was lost.
He posted a sign for its recovery.
It was a valuable and interesting book.
He asked every one to help him find it.
He knew exactly where he had left it, he said.
10. { Everybody looked for his book.
He looked everywhere.
Much time was spent looking for it.
He was very angry.
He found it just where he had left it.
11. { The streets were crowded.
The people were shouting.
The bands were playing.
The parade was just forming.
The policemen were hard at work.
The policemen were trying to keep order.

12. { I do not like Greek.
It is very difficult.
It is of no use to me.
I have to study it.
13. { It is a large room.
It is for lectures and entertainments.
There are many seats in it.
It has many pictures in it.
It is very light.
14. { They study eight different subjects.
They study very hard.
They prefer English to the rest.
They receive high marks in all but algebra.
They hope to graduate soon.
15. { The boat is large and comfortable.
Each passenger has a room to himself.
There are eight decks.
The boat is called *Batoum*.
It plies on the Black Sea.
16. { The building is built of stone and steel.
It is thirty stories high.
There are 3000 windows in it.
It has express and local elevators.
It is fireproof.
17. { The car runs smoothly.
It is an electric car.
It holds 160 people.
It can run either way.
It makes little noise.
Its steps are very low.

18. { Towser always barks at strangers.
Towser is our terrier.
Towser's chief diet is gloves.
He likes other things too.
He never bites.

19. { The Urals are not high.
They rise very gradually.
Their scenery is very beautiful.
There are few people living among them.
They are in eastern Russia.

20. { Trains are always dirty.
There is much dust always coming in the window.
They are small and incommodious.
I like boat travel much better.
Boats are cleaner and larger.

- III. Collect from any source outside this book ten examples each of unusually well-handled examples of complex, compound, and compound-complex sentences.

CHAPTER IV

THE PARAGRAPH

The Paragraph Thought. — When the mind, working upon some subject or part of a subject, develops more ideas or more thoughts than can be expressed and fully developed in a single sentence, the result is a paragraph thought. It differs from the sentence thought simply in magnitude. Once we begin to let our mind work upon the paragraph thought, it expands rapidly, and requires a group of sentences for its proper development. A paragraph, then, is a group of sentences all of which pertain to one thought or to one division of that thought. It is partitioned or separated from other paragraph thoughts on a page by the indention of the first line slightly to the right of the margin. The page we are reading illustrates this partition.

The Use of the Paragraph. — When we were children, we spoke and wrote in short, disconnected sentences. This was because our thoughts were short and disconnected. Our minds either did not conceive paragraph thoughts, or were unable to develop them when they were conceived, for our expression always reflects our thinking processes. When we grew older, however, and our knowledge of things increased, we could no longer do justice to our thoughts by mere sentences. You and I most commonly express ourselves in paragraph form.

Are we telling John about the game we saw? Well, of course we cannot do it in a single sentence; we must use

many sentences. Probably we shall need more than one paragraph. His interrogations and our answers to them may take the form of short sentences, and we will write them as such. But if we observe closely, we shall see that even these may be grouped, and should be grouped, in a unified form. Indeed, a paragraph may be likened to an inning in this very baseball game, while its constituent parts or sentences correspond to the various batters. Each one has a definite object and purpose of its own, yet all are related, because each one is a factor in the general purpose of the game.

The Topic Sentence. — A sentence thought is sufficient unto itself. It is complete and hints of nothing more: —

John has a ball.

Tom went to the circus.

I will go if you will stay.

There are three letters in the word "cat."

We returned last evening.

When he entered, they greeted him.

Each one of these is a complete sentence thought. Nothing more is needed or suggested to follow in any of them. They are complete sentence thoughts, because no single word or phrase within them obligates us to explain or develop further. These sentences, on the contrary, are somewhat different: —

1. Everything that *happened* that morning pointed to my failure.
2. Every *detail* of the scene *thrilled* me.
3. I am *justified* in my bad *opinion* of him by his conduct.
4. His *defeat* may be for the best, but I *doubt* it.

The thought in each of them seems to require the application of something further. Every one of them seems to call for elaboration, though each one *may* be complete and sufficient to itself. When we have finished reading the sentences, there seems to be a call, who? what? when? where?

why? or how? yearning to be satisfied. The call is imperative. We are obliged to go on. Of course, in our group of sentence thoughts we may apply one or more of our "handful of questions," our "quintet of queries," and may very properly proceed to answer the query in each case. But this is not necessary, while in the latter group such a questioning *is* necessary in order to develop the thought. Moreover, were we to answer one of the queries after any one of our first sentences, the answer would not be so closely related to the original sentence as to demand paragraph development. It would simply be another sentence, related in exactly the same way as question and answer are always related; that is, independently. But the answers to the sentences in the second group would be dependent on the original in every case. The incompleteness will be done away with, not by one sentence, but by several more, each bearing closely upon the other, all referring back to the first, and serving to develop its topic. We call such sentences as those in the latter group, Topic or Subject Sentences.

In the first chapter of this book, it was suggested that sentences be used to express each topic of a composition outline. These sentences were topic sentences, and each, as a rule, could have been made into a paragraph. The topic sentence is the core, as it were, of our paragraph, and it exhorts us to round out the thought which is partly contained in it and suggested by it. All of a sentence may not be topical or subject in its nature. Certain words only may constitute the topic. Those italicized in the group above are the topic words for their sentences. Such words call for more.

Kinds of Topic Sentences. — Roughly speaking, there are four different types of topic sentences: Class I is expanded into a paragraph by *enumerating incidents*; Class

II is expanded by *descriptions*; Class III, by *facts*; Class IV, by *thoughts* or our own speculations.

In the sentence, "Everything that happened that morning pointed to my failure," the word "happened" suggests to us, "What were the happenings or incidents?" Consequently, we will tell in successive sentences just what the incidents were that pointed to failure, and so get an illustration of Class I. Before going to work upon these sentences, let us shape our material for this paragraph somewhat as we were directed to do in Chapter II:—

Topic Sentence No. 1. — *Everything that happened that morning pointed to my failure.*

1. Overslept.
2. Missed train.
3. Forgot luncheon.
4. Lost books.
5. Called upon unexpectedly.
6. Failed.

Now we can proceed to write our paragraph, telling of some unfortunate *incident* in each sentence and perhaps concluding the whole with a sentence summing up in other words the idea conveyed by the topic sentence. This last is not necessary, but it will tend to emphasize our main theme or idea.

Topic Sentence No. 2. — *Every detail in the scene thrilled me,* may be treated in the same way:—

1. The flag.
2. The cannon.
3. The soldiers.
4. The marching.
5. The salute.

These are not happenings, or events, or incidents. They make up a series of thrilling *pictures*, the details of some war

pictures or a national pageant. This is, then, a descriptive topic sentence of Class II.

In Sentence No. 3, we will state the facts of the case. What have been the real facts of his conduct?

Topic Sentence No. 3.— *I am justified in my bad opinion of him by his conduct* : —

1. He has been lazy.
2. He has been dishonest.
3. He has misrepresented.
4. He has been untrue to his friends.

Here are four *facts* that justify me in my opinion of him. We will expand each one, mold it into a good sentence with modifying phrases and clauses, and thus produce a good paragraph from a topic sentence of Class III.

Topic Sentence No. 4.— *His defeat may be for the best but I doubt it*, might be developed, for instance, according to the following points : —

1. I doubt it because of —
 - (a) his former record,
 - (b) his present politics,
 - (c) his irreproachable character.

The character of the subject matter in this paragraph requires development, we see, from our minds ; in other words, we must do independent *thinking* and *reasoning* here, whereas in the three former cases our information was procured from outside sources, and our duty consisted in simply arranging it. We say, therefore, that this paragraph is developed by the thought process.

Taking all four types into consideration, then, the first, since it was developed by incidents, corresponds to that type of composition designated above as Narration. Number II was developed by enumerating the details in a particular

scene, and this, of course, we can easily see belongs to that class of composition called Description. In Number III we have stated the facts that our topic sentence suggested, and have accordingly *explained* the key word in that sentence. The result has been a development by Exposition. And in the fourth we have also explained. This time, however, it has been not a concrete thing, *his conduct*, but an abstract conception, *doubt*, which we have had to explain and give the reasons for. Types III and IV will often be difficult to separate, for often you will have to use *facts* to develop a *thought*. Do not, however, let this difficulty trouble you. The important thing is not the kind of paragraph, but its development.¹

Importance of Careful Development. — Indeed, in the expansion of all four of these different types of topic sentences, your principal business is not so much to concern yourselves with what *kind* of composition you are handling, as to concentrate upon the way you develop the paragraph as a whole. It is your duty to weigh the topic sentence well, and then in succeeding sentences to develop it step by step, slowly but definitely, until the thought is completely rounded. The paragraph gives you opportunity to round out a single thought in every one of its details, and to this end you must be very careful to develop it slowly and completely. So doing, you will follow almost unconsciously the three laws, Unity, Emphasis, Coherence, which we accented in Chapter II.

¹ One kind of paragraph is here left unmentioned, though it is a very common one. Either a paragraph of fact or a paragraph of thought may require arguing for or against a statement of fact or opinion in order to develop it. If we had written, "I believe that his defeat was not for the best," then it would have been necessary to prove this statement in order to complete the paragraph, and we should have had an argumentative paragraph. The chapter on Argument will take up this matter more fully.

EXERCISES

- I. Expand the following topic sentences, first orally, then by writing : —
1. This has been a very eventful week.
 2. I am a believer in school athletics.
 3. He has shown himself to be a worthy candidate.
 4. The appearance of the room displeased me.
 5. I am very sure he will be convicted.
 6. I was busy every minute I was away.
 7. The sunset was one of the most extraordinary I have seen.
 8. There is much to be said in favor of algebra.
- II. Explain why each of the above represents a paragraph and not a sentence thought.
- III. Compose eight sentences containing thoughts that require no further development.
- IV. Develop the following sentences : —
1. The situation is most interesting.
 2. I was shocked at what I saw upon entering the room.
- Which of the four methods have you used ?
- V. Compose topic sentences illustrating the four different types, and develop them.
- VI. Develop the following topic sentences by at least as many sentences as the number mentioned in each : —
1. There are at least three good reasons for walking to school every morning.
 2. Of the four boys in my class, I like John best.
 3. Five trivial things occurred to discourage him in his lessons.
 4. Whatever he may say, there are two good objections to fraternities.
- VII. Discover the method of development in each of the following paragraphs : —
1. Last January the fourth Constitutional Convention of the State of Ohio assembled at Columbus, to make a new Constitution for the State. It was composed of 119 delegates representing eighty-

eight counties of the State, and it was in session for eighty-two days. It was organized in the usual way, but with an unusual number of committees — twenty-five or more — and adopted a code of 114 rules for its government besides “a book of rules on debates to be applied in cases not otherwise provided for.” The convention was flooded with “business.” Every man with a grievance, every man with a hobby, every man with a theory as to the way, “the easiest way,” of regulating a supposedly “self-governing people,” was there either in person or by deputy, with the result that 340 amendments to the Constitution were submitted for the consideration of the body besides 162 resolutions, making a grand total of 502 questions with which the convention had to deal in 82 days, or “an average,” as it is proudly pointed out, “of a little more than six per day,” which shows how rapidly the progressive movements of the present time exceed the speed limits of the effete past, and how easy a matter it is, after all, to “bring our political institutions up to date.” — *New York Times*.

2. Shortly I found myself enacting the part of an annual periodical to him. There was no need of exaggeration — of any penny-a-line news, or of any sensationalism. The world had witnessed and experienced much the last few years. The Pacific Railroad had been completed; Grant had been elected President of the United States; Egypt had been flooded with savans; the Cretan rebellion had terminated; a Spanish revolution had driven Isabella from the throne of Spain, and a regent had been appointed; General Prim was assassinated; a Castelar had electrified Europe with his advanced ideas upon the liberty of worship; Prussia had humbled Denmark and annexed Schleswig-Holstein, and her armies were now around Paris; the “Man of Destiny” was a prisoner at Wilhelmshöhe; the Queen of Fashion and the Empress of the French was a fugitive; and the child born in the purple had lost forever the imperial crown intended for his head; the Napoleon dynasty was extinguished by the Prussians, Bismarck, and Von Moltke; and France, the proud empire, was humbled to the dust. — H. M. STANLEY.

3. In a certain old gentleman’s last will and testament there appeared a bequest, which, as his final thought and deed, was singu-

larly in keeping with a long life of melancholy eccentricity. He devised a considerable sum for establishing a fund, the interest of which was to be expended, annually forever, in preparing a Christmas Banquet for ten of the most miserable persons that could be found. It seemed not to be the testator's purpose to make these half a score of sad hearts merry, but to provide that the storm of fierce expression of human discontent should not be drowned, even for that one holy and joyful day, amid the acclamations of festal gratitude which all Christendom sends up. And he desired, likewise, to perpetuate his own remonstrance against the earthly course of Providence, and his sad and sour dissent from those systems of religion or philosophy which either find sunshine in the world or draw it down from heaven. — HAWTHORNE.

4. Shaken by the new storm of emotion she went back silently by her silent cousin's side to the inn where her aunt awaited her. There, having shut herself into her room, she struggled for long to analyze the sensations of the day. A great terror, followed by a great deliverance — such was the estimate which it seemed most natural to give of them. But somehow it would not fit. The real thing was not nearly so simple as that. Looking close she became aware of a very jumble of sensations. The moment in which she had heard that Demetr Dobrowicz was dead had indeed brought a shock of pain; but there was something else mingled with the pain — something like that wild relief which the consciousness of "knowing the worst" sometimes brings with it. The weary quest was ended; the torturing uncertainty done with. This way, at least, she would no longer live upon false hopes, nor dream dreams destined never to come true. It would be possible to adopt a definite attitude towards Life, instead of swaying about upon the quicksand of surmises, on which she had been precariously poised.

5. The Right Hon. James Bryce, British Ambassador to the United States, and an Englishman who has the warm affection of the country to which he is accredited, is in several ways one of the most notable men of his time. He is in his seventy-fifth year. That does not make him an old man by modern standards; but it is an age at which the majority even of energetic men are content to rest on

their achievements and to maintain the standard of their work. Mr. Bryce is a man of another temper; he does not furl his sail and seek the harbor now that the afternoon has come. Nearly half a century ago he published his standard history of *The Holy Roman Empire*, a work of erudition and of interest as well. That was followed, in 1888, by his *American Commonwealth*, the most exhaustive, authoritative, and thoroughly intelligent explanation of the American government, the American political ideas, and the American character which has appeared. In addition to these intellectual feats, he performed various physical feats which won him, thirteen years ago, the presidency of the Alpine Club. He had previously climbed Mount Ararat, and had made the final ascension alone. Last summer he visited those experiment stations in democracy, Australia and New Zealand, returning last month. He has just published the most interesting account which has yet appeared of South America, a sturdy octavo volume, packed with the results of close observation and careful thinking; and two weeks ago he made a journey of twenty-five miles in an air-ship. This is a record of physical activity, mental vigor, and industry which explains the extraordinary position Mr. Bryce holds in the regard of the whole English-speaking world. — *The Outlook*.

6. The spirit of liberty is indeed a bold and fearless spirit; but it is also a sharp-sighted spirit; it is a cautious, sagacious, discriminating, far-seeing intelligence. It is jealous of encroachment, jealous of power, jealous of man; it demands checks; it seeks for guards; it insists on securities; it intrenches itself behind strong defenses, and fortifies itself with all possible care against the assaults of ambition and passion; it does not trust the amiable weaknesses of human nature, and therefore it will not permit power to overstep its prescribed limits, though benevolence, good intent, and patriotic purpose come along with it. Neither does it satisfy itself with flashy and temporary resistance to illegal authority. Far otherwise; it seeks for duration and permanence; it looks before and after, and, building on the experience of ages which are past, it labors diligently for the benefit of ages to come. — DANIEL WEBSTER.

7. The second incident of the Port Arthur campaign that seems

to me worth remembrance at this time is the solemn battlefield address to the spirits of the dead. Toward the close of the siege General Nogi, for the satisfaction apparently of his own inner nature and his own deep feeling of moral responsibility, caused an altar to be erected on a dusty plain between the hills in front of the Russian forts; assembled the officers of his staff and a part of his troops; and, after performing the Shinto rites of reverence and respect, read a written address to the spirits of his dead soldiers. In this address he humbly apologized for the incapacity that he had shown in the conduct of the siege, and begged the forgiveness of the men who had been sent to their death by him, but who might possibly have been saved alive if the siege had been better managed and the assaults more skillfully directed. Such a ceremony and such an address are foreign to all our modes of thought and action; but even if the spirit of Old Japan be strange to us, we can hardly fail to appreciate the touching sincerity of the feeling, and the strength of the conviction that the dead are still in existence, and that the living have in relation to them an unchanged duty and a continuing responsibility. — *The Outlook*.

8. But behold, there was no flock at all! None, I mean, to be seen anywhere; only at one corner of the field, by the eastern end, where the snow drove in, a great white billow, as high as a barn and as broad as a house. This great drift was rolling and curling beneath the violent blast, tufting and combing with rustling swirls, and carved (as in patterns of cornice) where the grooving chisel of the wind swept round. Ever and again the tempest snatched little whiffs from the channeled edges, twirled them round and made them dance over the chine of the monster pile, then let them lie like her-ring-bones, or the seams of sand where the tide has been. And all the while from the smothering sky, more and more fiercely at every blast, came the pelting, pitiless arrows, winged with murky white, and pointed with the barbs of frost. — BLACKMORE'S *Lorna Doone*.

9. It is Christmas Eve in a large city of Bavaria. Along the streets, white with snow, in the confusion of the fog, among the rattle of carriages and the ringing of bells, the crowd hurries joyously towards the open-air roast-meat shops, the holiday stalls and

booths. Brushing with a light rustling sound the shops decorated with ribbons and flowers, branches of green holly and whole spruce trees covered with pendants move along in the arms of passers-by, rising above all the heads, like a shadow of the Thuringian Forests, a touch of nature in the artificial life of winter. Night is falling. Over there, behind the gardens of the "Résidence," one sees still a glow of the setting sun, deep red through the fog; and throughout the city there is such gayety, so many festive preparations, that every light that flames up at a window seems to hang on a Christmas tree. But this is no ordinary Christmas. We are in the year of Grace 1870; and the birth of Christ is but a pretext the more to drink to the illustrious Van der Than, and to celebrate the triumph of Bavarian arms. Noël! Noël! Even the Jews in the lower city join in the merriment. There is old Augustus Cahn, turning the corner at "The Blue Grape" on the run. Never have his ferret-eyes sparkled as to-night. Never has his brush-like queue wriggled so merrily. On his sleeve, worn threadbare by the cords of his wallet, hangs a tidy little basket, full to the brim, covered with a yellow napkin, with the neck of a bottle and a sprig of holly peeping out. — DAUDET.

SENTENCE VARIETY IN THE PARAGRAPH

A word is necessary here in regard to the form of sentences most commonly used in good paragraphs. We have seen in the preceding chapter that there are many different kinds of sentences. We have, for instance, the declarative, the interrogative, the exclamatory, and the imperative. According to another classification, we have the simple, the complex, and the compound. And according to still another, there are the periodic, the loose, and the balanced. Moreover, in addition to all of these sentence types, we know that sentences may be long or short, that their order may be regular — subject, predicate, object — or transposed, and that they may be commenced with various words and phrases. Now, it is

necessary for us, if we would make our writing readable and emphatic, to vary our sentences in structure and in expression as well as in their beginnings and their length. This is the law of Variety. Perhaps if this law had not been observed very carefully by the writers of stories that you and I are fond of, we should not have read very far in those stories. Nothing becomes so quickly monotonous as writing or speaking expressed in one monotonous form of sentence. There are so many ways for us to vary our sentences, we have such a large range of choice in the matter of selection for variety, that we should never be at a loss to make our work readable from this point of view. Perhaps the following diagram will help to indicate what can be done in a given instance. The punctuation marks denote the ends of sentences; the italicized words the beginnings. The abbreviations should be clear:—

(1) *He* (Declar. — Loose — Simple). (2) *Give* (Imper. — Simple — Periodic). (3) *There* (4) *What* (Interrog. — Periodic — Simple)? (5) *In* (Declar. — Periodic — Simple). (6) *Oh* (Exclamatory — Loose — Simple)! (7) *When* (Declar. — Complex — Parallel). (8) *Men* (Declar. — Periodic — Simple). (9) *Shall* (Loose — Interrog. — Compound)? (10) *As a result* (Periodic — Declar. — Complex).

EXERCISES

I. Compose a paragraph that will comply as nearly as possible with the following plan:—

- 1st sentence, declarative.
- 2d sentence, short, interrogative.
- 3d sentence long, parallel, compound.
- 4th sentence, complex, periodic.
- 5th sentence, exclamatory, simple, loose.

6th sentence, short, declarative, parallel.

7th sentence, inverted order.

- II. Analyze paragraphs that you have already written, and endeavor to improve their sentence variety.
- III. Study the sentence variety in the illustrative paragraphs given on pages 100-105.

THE PLACE OF THE TOPIC SENTENCE IN THE PARAGRAPH

First or Last. — Up to this point we have taken the topic sentence as a key or subject sentence standing at the *beginning* of the paragraph only. This naturally is the place that topics should stand. But now, let us observe that it may be preferable sometimes to build our paragraph up to a concluding or summary statement. In such a case it would not be necessary to open the paragraph with a subject sentence, for the sentence at the end would take its place. Indeed, where we want to create interest or to hold our reader in suspense, it is better perhaps to put the topic sentence at the end of the paragraph. When we do so, we call it, not a topic or a subject sentence, but rather a *summary* sentence. However, no matter where it stands, and no matter what we call it, this sentence is always, must always be, a *topic* sentence; that is, it must have in it a brief statement of the thought contained in the paragraph. Frequently you and I read at the ends of paragraphs sentences which begin with such words as “finally,” “in short,” “therefore,” “as a result,” and so on. In all such cases we are reading summary sentences.

In the Middle of the Paragraph. — Again, after a first topic sentence at the beginning of the paragraph, there will be sometimes near the middle of the subject matter a “turning” sentence. That is to say, the writer has turned from one phase of the thought to another. He has denoted that transition, perhaps, by some such phrase as “on the other hand,” “from

another point of view," "contrarily," and so on. In such a case, he has really made use of two topic sentences, one at the beginning to present one side of his thought, the second placed in the middle to give the other side. When such a paragraph grows bulky, it may, and often does, split into two. This is a third position in which one may expect to find a topic sentence. Sentences like the following are examples: —

While all of this is true, yet I feel that were he given proper opportunity he would make a good showing.

On the other hand, he possesses good qualities to counterbalance those just named.

Such sentences as these have in them a kind of middle-place atmosphere which we are aware of immediately upon reading them, just as the summary sentence indicates its place by its form. But a topic sentence may appear in or near the middle of a paragraph without this particular quality, and without any earlier topic sentence preceding it. It may be desirable, for instance, to put certain introductory details into a paragraph before stating the subject. Such a building up to a topic sentence and then working from it, may be illustrated in the following material for a paragraph:

1. My arrival home.
2. How delayed.
- Topic Sentence* 3. I noticed a great change had come over the old place.
4. Pictures gone.
5. Maggie, the cook, absent.
6. Carlo dead.
7. An awful loneliness.

Here the preliminary and minor details of arrival are attended to at the outset; then begins the real business of paragraphing.

We may say, therefore, that so long as we are careful to keep our sentence thoughts closely related, so long as one comes from another like the sections of a telescope, we may exercise much freedom in placing our topic sentence.

Omission of Topic Sentence. — Sometimes, however, paragraphs have no definite subject sentence; and yet their development has been so concentrated upon one definite point that the reader has no difficulty at all in summing up in his own words the main theme or content of the passage. Where this is the case, the topic sentence is "omitted" or "understood." It takes, perhaps, a good deal of skill to write such a paragraph, and this kind should not be attempted until progress has been made in paragraphs where the subject sentence is clearly expressed.

Summary. — In summary, then, there is much flexibility in placing the subject of the paragraph. It may stand first, and the paragraph is perhaps usually clearer when it does. In practicing paragraph writing this is the position you should most frequently use. It may stand last, in which case it sums up the idea of the paragraph and is called the summary sentence. It may consist of two topic sentences, each representing half of the thought, one of which stands first, while the other, placed in or near the middle, denotes a turn or partition of thought on the part of the speaker or writer. Again, it may appear after an introduction. And, finally, it may not be expressed at all, in which case the unity of the paragraph should be grasped readily by the reader or hearer, and the subject sentence easily supplied.

EXERCISES

I. Point out the topic sentence in each of the following paragraphs.

Discuss the method of development: —

1. The total defeat and virtual annihilation of the great Spanish Armada, in the summer and autumn of 1588, was a decisive event in the history of modern civilization. It decided beyond all question that England and the future English-speaking colonies in the New World should be Protestant and not Catholic. Had the issue been otherwise, — had the mighty army to be carried or convoyed by the Armada been safely landed on British soil, — it is more than probable that England and her future colonies would have become Catholic and not Protestant.

2. Next after Drake and Howard the overthrow of the Armada was due to Hawkins. Indeed, without what Hawkins had done, Drake and Howard could have effected nothing ; for it was owing solely to his care and skill that the vessels were sent to sea so sound in hull and rigging that they withstood the stress of battle and storm. He had also the sole charge of shipping and paying off the crews who so skillfully handled and bravely fought the ships. But owing to the changeable humors of Elizabeth in ordering the shipment and discharge of seamen, Hawkins's accounts of money expended were far from exact enough to satisfy the Queen. No one suspected Hawkins of peculation, but he was obliged to spend most of the fortune which he had won in his old buccaneering days in making up alleged deficiencies ; and in a petition in which he described himself as a ruined man, he begged for a year or two of grace to set matters in order.

3. My last remark is on that notablest phasis of Burns's history, — his visit to Edinburgh. Often it seems to me as if his demeanor there were the highest proof he gave of what a fund of worth and genuine manhood was in him. If we think of it, few heavier burdens could be laid on the strength of a man. So sudden ; all common *Lionism*, which ruins innumerable men, was as nothing to this. It is as if Napoleon had been made a King of, not gradually, but at once from the Artillery Lieutenancy in the Regiment La Fère. Burns, still only in his twenty-seventh year, is no longer even a plowman ; he is flying to the West Indies to escape disgrace and a jail. This month he is a ruined peasant, his wages seven pounds a year, and these gone from him ; next month he is in the blaze of

rank and beauty, handing down jeweled Duchesses to dinner; the cynosure of all eyes! Adversity is sometimes hard upon a man; but for one man who can stand prosperity, there are a hundred that will stand adversity. I admire much the way in which Burns met all this. Perhaps no man one could point out was ever so sorely tried, and so little forgot himself. Tranquil, unastonished; not abashed, not inflated, neither awkwardness nor affectation: he feels that *he* there is the man Robert Burns; that the "rank is but the guinea-stamp"; that the celebrity is but the candlelight, which will show *what* man, not in the least make him a better or other man! Alas, it may readily, unless he look to it, make him a *worse* man; a wretched inflated wind-bag, — inflated till he *burst*, and become a *dead* lion; for whom, as some one has said "there is no resurrection of the body"; worse than a living dog! — Burns is admirable here. — CARLYLE'S *Hero as Man of Letters*.

4. It is by his poetry that Milton is best known; and it is of his poetry that we wish first to speak. By the general suffrage of the civilized world, his place has been assigned among the greatest masters of the art. His detractors, however, though outvoted, have not been silenced. There are many critics, and some of great name, who contrive in the same breath to extol the poems and to decry the poet. The works, they acknowledge, considered in themselves, may be classed among the noblest productions of the human mind. But they will not allow the author to rank with those great men who, born in the infancy of civilization, supplied, by their own powers, the want of instruction, and, though destitute of models themselves, bequeathed to posterity models which defy imitation. Milton, it is said, inherited what his predecessors created; he lived in an enlightened age; he received a finished education; and we must, therefore, if we would form a just estimate of his powers, make large deductions in consideration of these advantages.

— MACAULAY'S *Essay on Milton*.

5. Many politicians of our time are in the habit of laying it down as a self-evident proposition, that no people ought to be free till they are fit to use their freedom. The maxim is worthy of the fool in the old story, who resolved not to go into the water till he had

learned to swim. If men are to wait for liberty till they become wise and good in slavery, they may indeed wait forever.

— MACAULAY'S *Essay on Milton*.

- II. Write a paragraph with the following topic sentence at the beginning; another with it at the end; still another with it in the middle:—

I'd much rather lose my hearing than my sight, were I obliged to make the choice.

- III. Write paragraphs, composing a topic sentence for each and placing it differently in each case, on:—

My friend John.

My friend Bill, a contrast to John.

Tim, a friend different from both John and Bill.

- IV. Compose paragraphs leading up to the following summary sentences:—

Finally, I gave up the search in despair.

In short, I think the plan altogether impossible.

Therefore, we decided to remain at home.

We returned, all of the opinion that it had been a most eventful day.

UNITY, COHERENCE, AND EMPHASIS IN THE PARAGRAPH

Key and Echo Words. — The three laws, Unity, Emphasis, and Coherence, which we have discussed in a previous chapter, apply, of course, with equal force to our paragraph unit. It is quite as important in the paragraph as in the whole composition to confine our thought to one subject, to see that the different parts of it are closely related and dependent one upon another, and to see that the salient features of that thought are given proper emphasis. If the paragraph thought is carefully developed step by step until it has reached its full extent, Unity, Coherence, and Emphasis will usually take care of themselves. Often, however, the system of so-called key and echo words is of great assistance. Suppose,

for instance, that we are given the following topic sentence:—

He proved himself to be trustworthy in every sense of the word.

Our topics for development might read somewhat as follows:—

- (a) Honest.
- (b) Loyal.
- (c) Faithful.
- (d) Industrious.
- (e) Temperate.

Here we see that each topic to which a sentence or more is to be devoted refers back directly to the key word "trustworthy" in our topic sentence, assuring us that we have been careful to observe the law of Unity. We see again that all of these different qualities are related to one another in such a way that the latter ones develop from the former. *Honesty* begets *loyalty*, *loyalty* begets *faithfulness*, *faithfulness* induces *industry*, and *industry* prompts to *temperance*. These words, therefore, have nothing foreign one to another; they stand, as it were, in a kind of brotherhood, and interlock or interrelate in such a way as to make the omission of any one a flaw in the paragraph as a whole. Moreover, by the repetition of these words which are all forms or parts of the key word "trustworthy," we have emphasized by way of repetition the very commendable quality of the person in mind. We have therefore carefully held to the three laws of Unity, Emphasis, and Coherence, and we have been helped to do this by the words enumerated. We call these words Echo words, because they echo the idea suggested by the Key word in the topic sentence.

Now just as we have within a paragraph the topic sentence expressed at the beginning, in the middle, or at the end, and the Key and Echo words; so also in the whole composition our

paragraphs may be so grouped as to give us topic and summary paragraphs. If, for instance, we were going to write a composition on the subject, Three Reasons Why I Like Jim Hawkins, the word "three" itself would indicate, perhaps, that our composition should contain at least three paragraphs. But it may be desirable and necessary to define Jim Hawkins at the outset and to enumerate briefly his admirable qualities. This we will do in an extra or topic paragraph at the beginning of our composition; likewise, in concluding, we may wish to emphasize Jim Hawkins' characteristics in some particular way, to drive home a lesson, perhaps; in which case a concluding or summary paragraph would be helpful. If we like Jim Hawkins because he was loyal, because he was clever, and because he was brave, and if it is necessary for us to introduce him to our reader, and to conclude with some general final thought regarding him, our composition will consist of five paragraphs. These may not of course all be of equal length; indeed, one of Jim's qualities may interest us a good deal more than another and, as a consequence, we will devote a longer paragraph to that quality than to the others. It may take us but a moment to introduce our subject and to tell just what qualities in him we are going to discuss, and so our first paragraph can in this case be reduced to a few sentences. But whatever be our theme and whatever our purpose, we can make our paragraph serve us in form and size very much as we are going to make our sentences serve us in their form and expression. We shall study more of this when we come to study the composition as a whole. It is suggested here in order that you may know what is meant by topic and summary paragraphs when they are referred to later on. You will find examples of key and echo, by both sentences and paragraphs, on many pages of this textbook.

EXERCISES

- I. Point out *key* and *echo* words in the paragraphs given on pages 101-105.
- II. Write paragraphs upon one or more of the following topic sentences, employing *key* and *echo* words: —
The automobile will never entirely displace the horse.
The setting apart of Sunday as a holiday was a great service to the human race.
A bungalow differs from the usual city house in several respects.

Transitional Words as Aids to Coherence. — Quite as useful as the key and echo words in the development of the paragraph are the transitional words which connect sentence with sentence. Such words as "thus," "so," "hence," "also," "yet," "nevertheless," "however," "moreover," "consequently," "inasmuch," are guideposts; that is, they point the direction of thought. "Yet," as an instance of this, denotes that an opposing or qualifying statement follows one just made; "consequently" denotes a concluding statement to succeed one that has not been of that nature. If we use these words in paragraph writing for the purpose of showing the transitions from one part of the thought to another, the Coherence which clear thinking will give to our paragraph is sure to be evident to the reader. The "guideposts" mark the way from sentence to sentence, and point out shades of meaning which we would find it impossible to indicate were such words not part and parcel of our working vocabulary. Note their use in paragraphs, learn them, and use them freely. Nothing is a greater aid to clearness in writing.

EXERCISES

- I. In the following paragraph insert the proper connecting words and note the added clearness and coherence. See also the exercise on page 143.

The Turks idled in their capital, trusting in their prestige and their ancient good fortune. — in a province recently their own the enemy was gathering. — his relative inferiority he was preparing to take advantage of the first opportunity for war. He was not idle. — he was busy training an army in the latest methods of Western science. — science alone could not have accounted for his early successes. It was an energy born of long desire for vengeance which hurled the Balkan regiments forward. The rout of the Turks was — inevitable. Under different circumstances — the Powers might have saved them. — the Powers in this instance, even if they had wished to act, would have been too late.

II. In the paragraphs below note the use of transition words.

We wish to add a few words relative to another subject on which the enemies of Milton delight to dwell — his conduct during the administration of the Protector. That an enthusiastic votary of liberty should accept office under a military usurper seems, no doubt, at first sight, extraordinary. But all the circumstances in which the country was then placed were extraordinary. The ambition of Oliver was of no vulgar kind. He never seems to have coveted despotic power. He at first fought sincerely and manfully for the Parliament, and never deserted it till it had deserted its duty. If he dissolved it by force, it was not till he found that the few members who remained after so many deaths, secessions, and expulsions, were desirous to appropriate to themselves a power which they held only in trust, and to inflict upon England the curse of a Venetian oligarchy. But even when thus placed by violence at the head of affairs, he did not assume unlimited power. He gave the country a constitution far more perfect than any which had at that time been known in the world. He reformed the representative system in a manner which has extorted praise even from Lord Clarendon. For himself he demanded indeed the first place in the commonwealth; but with powers scarcely so great as those of a Dutch stadtholder, or an American president. He gave the Parliament a voice in the appointment of ministers, and left to it the whole legislative authority, not even reserving to himself a veto on its enactments; and he did not require that the chief magistracy should be hereditary

in his family. Thus far, we think, if the circumstances of the time and the opportunities which he had of aggrandizing himself be fairly considered, he will not lose by comparison with Washington or Bolivar. Had his moderation been met by corresponding moderation, there is no reason to think that he would have overstepped the line which he had traced for himself. But when he found that his parliaments questioned the authority under which they met, and that he was in danger of being deprived of the restricted power which was absolutely necessary to his personal safety, then, it must be acknowledged, he adopted a more arbitrary policy.

Yet, though we believe that the intentions of Cromwell were at first honest, though we believe that he was driven from the noble course which he had marked out for himself by the almost irresistible force of circumstances, though we admire, in common with all men of all parties, the ability and energy of his splendid administration, we are not pleading for arbitrary and lawless power, even in his hands. We know that a good constitution is infinitely better than the best despot. But we suspect that, at the time of which we speak, the violence of religious and political enmities rendered a stable and happy settlement next to impossible. The choice lay, not between Cromwell and liberty, but between Cromwell and the Stuarts. That Milton chose well, no man can doubt who fairly compares the events of the protectorate with those of the thirty years which succeeded it, the darkest and most disgraceful in the English annals. Cromwell was evidently laying, though in an irregular manner, the foundations of an admirable system. Never before had religious liberty and the freedom of discussion been enjoyed in a greater degree. Never had the national honor been better upheld abroad, or the seat of justice better filled at home. And it was rarely that any opposition which stopped short of open rebellion provoked the resentment of the liberal and magnanimous usurper. The institutions which he had established, as set down in the Instrument of Government, and the Humble Petition and Advice, were excellent. His practice, it is true, too often departed from the theory of these institutions. But had he lived a few years longer, it is probable that his institutions would have survived him, and

that his arbitrary practice would have died with him. His power had not been consecrated by ancient prejudices. It was upheld only by his great personal qualities. Little, therefore, was to be dreaded from a second protector, unless he were also a second Oliver Cromwell. The events which followed his decease are the most complete vindication of those who exerted themselves to uphold his authority. His death dissolved the whole frame of society. The army rose against the Parliament, the different corps of the army against each other. Sect raved against sect. Party plotted against party. The Presbyterians, in their eagerness to be revenged on the Independents, sacrificed their own liberty, and deserted all their old principles. Without casting one glance on the past, or requiring one stipulation for the future, they threw down their freedom at the feet of the most frivolous and heartless of tyrants.

— MACAULAY'S *Essay on Milton*.

III. Study the "guideposts" in the paragraphs of pages 100-105.

Paragraph Length. — There is still to be noted an important application of Unity in the paragraph. The question, How long is a paragraph? may trouble you. The answer is — As long as the development of the thought requires. But this answer should be qualified by adding that paragraphs of only a few lines in length will usually prove to be parts of the next or the preceding paragraph thought in the essay, or article, and should be combined with it; while paragraphs that run much over three hundred words will *usually* be found to consist of more than one paragraph thought and should be split. There is no rigid rule. It is a question of the application of judgment and common sense to your material. In other words, it is a question of what division of your subject will result in the highest degree of Unity.

The Germans are the greatest offenders in the matter of the long paragraph. An American reader finds their paragraphs, which cover sometimes two or three printed pages, most wearisome, because they usually contain, without dis-

tion by indention and separate topic sentence, several completely developed paragraph thoughts.

On the other hand, the American journalistic custom of making a paragraph of every sentence — we are all familiar with it in certain kinds of stories, editorials, and news articles — is equally annoying to the thoughtful reader. It was originally devised for readers of a low degree of intelligence, the purpose being to give them one crumb of thought or information at a time. For such a purpose it has its value. But it has now become a habit; and a habit which common sense will teach us to avoid. A thought cut up into sections must be reunited by the reader before it can be digested. We wish to give whole thoughts to our readers. Therefore let us present them as wholes.

EXERCISES

I. Divide the following passages into paragraphs. Explain the reasons for your divisions:—

1. The damsel advanced with faltering steps, dipped her hand in the fountain, collected water in the palm, and sprinkled it over the pale face of the phantom. The latter smiled with ineffable benignity. She dropped her silver lute at the feet of Jacinta, crossed her white arms upon her bosom, and melted from sight, so that it seemed merely as if a shower of dewdrops had fallen into the fountain. Jacinta retired from the hall filled with awe and wonder. She scarcely closed her eyes that night; but when she awoke at daybreak out of a troubled slumber, the whole appeared to her like a distempered dream. On descending into the hall, however, the truth of the vision was established, for beside the fountain she beheld the silver lute glittering in the morning sunshine. She hastened to her aunt, to relate all that had befallen her, and called her to behold the lute as a testimonial of the reality of her story. If the good lady had any lingering doubts, they were removed when Jacinta touched the instrument, for she drew forth such ravishing

tones as to thaw even the frigid bosom of Fredegonda, that region of eternal winter, into a genial flow. Nothing but supernatural melody could have produced such an effect. The extraordinary power of the lute became every day more and more apparent. The wayfarer passing by the tower was detained, and, as it were, spell-bound in breathless ecstasy. The very birds gathered in the neighboring trees, and, hushing their own strains, listened in charmed silence.

2. From the workshop of the Golden Key there issued forth a tinkling sound, so merry and good-humored, that it suggested the idea of some one working blithely, and made quite pleasant music. No man who hammered on at a dull monotonous duty could have brought such cheerful notes from steel and iron; none but a chirping, healthy, honest-hearted fellow, who made the best of everything, and felt kindly towards everybody, could have done it for an instant. He might have been a coppersmith, and still been musical. If he had sat in a jolting wagon, full of rods of iron, it seemed as if he would have brought some harmony out of it. Tink, tink, tink — clear as a silver bell, and audible at every pause of the street's harsher noises, as though it said, "I don't care; nothing puts me out; I am resolved to be happy." Women scolded, children squalled, heavy carts went rumbling by, horrible cries proceeded from the lungs of hawkers; still it struck in again, no higher, no lower, no louder, no softer; not thrusting itself on people's notice a bit the more for having been outdone by louder sounds — tink, tink, tink, tink, tink. It was a perfect embodiment of the still small voice, free from all cold, hoarseness, huskiness, or unhealthiness of any kind; foot-passengers slackened their pace, and were disposed to linger near it; neighbors who had got up splanetic that morning felt good-humor stealing on them as they heard it, and by degrees became quite sprightly; mothers danced their babies to its ringing; still the same magical tink, tink, tink, came gayly from the workshop of the Golden Key. Who but the locksmith could have made such music? A gleam of sun shining through the un-sashed window, and checkering the dark workshop with a broad patch of light, fell full upon him, as though attracted by his sunny

heart. There he stood working at his anvil, his face all radiant with exercise and gladness, his sleeves turned up, his wig pushed off his shining forehead — the easiest, freest, happiest man in all the world. Beside him sat a sleek cat, purring and winking in the light, and falling every now and then into an idle doze, as from excess of comfort. Toby looked on from a tall bench hard by; one beaming smile, from his broad nut-brown face down to the slack-baked buckles in his shoes. The very locks that hung around had something jovial in their rust, and seemed, like gouty gentlemen of hearty natures, disposed to joke on their infirmities. There was nothing surly or severe in the whole scene. It seemed impossible that any one of the innumerable keys could fit a churlish strong-box or a prison door. Rooms where there were fires, books, gossip, and cheering laughter — these were their proper sphere of action. Places of distrust, and cruelty, and restraint, they would have left quadruple locked forever. Tink, tink, tink. The locksmith paused at last, and wiped his brow. The silence roused the cat, who, jumping softly down, crept to the door, and watched with tiger eyes a bird cage in an opposite window. Then, as he stood upright, with his head flung back, and his portly chest thrown out, you would have seen that Gabriel's lower man was clothed in military gear. Glancing at the wall beyond, there might have been espied, hanging on their several pegs, a cap and feather, broadsword, sash, and coat of scarlet; which any man learned in such matters would have known, from their make and pattern, to be the uniform of a sergeant in the Royal East London Volunteers. The locksmith glanced at these articles with a laughing eye, and looking at them with his head a little on one side, as though he would get them all into a focus, said, leaning on his hammer: "Time was, now, I remember, when I was like to run mad with the desire to wear a coat of that color. If any one (except my father) had called me a fool for my pains, how I should have fired and fumed! But what a fool I must have been surely!"

Summary. — To sum up the whole matter, success in writing good paragraphs depends first of all upon the ac-

curacy with which we present our topic, and the thoroughness with which we develop it. The topic sentence, and the best development of the topic sentence, — these are the two guides for the thoughts when you consider the paragraphs you are about to write.

SUMMARY EXERCISES

- I. Compose orally sentences of different kinds, each of which contains one of the following words: —

consequently
 moreover
 furthermore
 finally
 in short
 on the other hand
 but
 whatever
 inasmuch
 still

- II. Compose a paragraph on the following topic and make use of "however," "nevertheless," "notwithstanding," "yet" in it. Conclude with a summary sentence, beginning with "finally."

His arguments against school fraternities were very weak.

- III. A street car runs into a grocery wagon. Tell about the accident orally in two paragraphs: —

1. How it happened.
2. What the result was.

- IV. Write two paragraphs on the relative value to students, of English and Arithmetic.

- V. Devote three paragraphs to developing the following: —
 My duties toward my schoolmates.

- VI. Explain, in as many paragraphs as you consider necessary, the course of procedure in one of your recitations.

- VII. Write a paragraph on each of the following: —

Potatoes	Roses
Wheat	Rugs
Bricks	Paper

- a. What is it?
- b. How is it made or cultivated?
- c. What are its uses?

- VIII. Give an account of some game you have seen. Divide the subject into its natural divisions and write a paragraph on each.
- IX. State reasons for and against the following in well-formed paragraphs:—
We should have school Saturday mornings instead of Wednesday afternoons.
- X. Explain orally by means of two or three paragraphs your methods of preparing some lesson — History, English, Arithmetic.
- XI. Outline the story of the following poem in as many paragraphs as you think should be used:—

TRAY

. "A beggar-child
 Sat on a quay's edge: like a bird
 Sang to herself at careless play,
 And fell into the stream. 'Dismay!
 Help, you the standers-by!' None stirred.

"Bystanders reason, think of wives
 And children ere they risk their lives.
 Over the balustrade has bounced
 A mere instinctive dog, and pounced
 Plumb on the prize. 'How well he dives!

"Up he comes with the child, see, tight
 In mouth, alive, too, clutched from quite
 A depth of ten feet — twelve, I bet!
 Good dog! What, off again? There's yet
 Another child to save? All right!

“How strange we saw no other fall!
 It's instinct in the animal.
 Good dog! But's he's a long while under:
 If he got drowned I should not wonder —
 Strong current, that against the wall!

“Here he comes, holds in mouth this time
 — What may the thing be? Well, that's prime!
 Now, did you ever? Reason reigns
 In man alone, since all Tray's pains
 Have fished — the child's doll from the slime!’

“And so, amid the laughter gay,
 Trottet my hero off, — old Tray, —
 Till somebody, prerogated
 With reason, reasoned: ‘Why he dived,
 His brain would show us, I should say.

“John, go and catch — or, if needs be,
 Purchase — that animal for me!
 By vivisection, at expense
 Of half an hour and eighteenpence,
 How brain secretes dog's soul, we'll see!’”

— ROBERT BROWNING.

- XII. Collect five examples of excellent paragraphs. Study the placing of the topic sentence, the thought development, the use of “guideposts,” etc., in each.
- XIII. Study the paragraphing of this chapter.

¹ Additional material for the study of the paragraph may be chosen by the teacher from excerpts and text throughout the book.

CHAPTER V

THE WHOLE COMPOSITION

WE have seen in Chapter III that there is such a thing as a sentence thought, that many of our ideas when made into thoughts can find adequate expression in a single sentence, long or short. In Chapter IV we have seen that, on the other hand, some of our thoughts need more elaboration than lies within the province of a single sentence, that a paragraph is necessary for their adequate expression. Hence, we have called such groups of ideas paragraph thoughts. As we grow and our minds develop, or as our study and knowledge of a subject increases, so the vehicle of our expression will be increased in magnitude. Our short, feeble sentences of childhood develop consequently into the long, involved compound and complex ones, and our thoughts become so full of matter as to need a paragraph to develop them.

The Composition Thought. — But there is still another larger unfolding and elaboration of thought; namely, the Composition Thought. For the expression of all of our ideas upon a given subject, the sentence and the paragraph are often inadequate. We need a larger and more flexible medium of expression. It is not always sufficient to put our ideas into words and so form sentences; to put our thoughts into sentences and so form paragraphs; what we wish to express must be built up into paragraphs to form compositions. A Composition Thought, then, is a thought that demands elaboration through a series of closely related para-

graphs for its adequate expression. The thought itself may be quite simple, but its suggestions may be of such a number as to require much fuller elaboration than a mere sentence or paragraph could give them.

The sentence —

John threw the ball,

is simple, straightforward, complete, and may be allowed to stand without further additions, although, as we saw in Chapter IV, our quintet of questions applied to this simple statement may result in a very long discussion. There is, however, nothing in such a sentence as this which demands further treatment.

If now we add to these four words and make the sentence read as follows:—

John threw the ball with serious results,

we have suggested further development. “ Serious results ” interests us. What were they? Did he lose the game for his team? Did he break a window? Did he hit some one? Surely, our sentence as thus framed is a paragraph thought, perhaps a many-paragraph thought, and therefore a composition thought. Let us convert the sentence into titles:—

John's Fatal Throw

The Throw that Told

A Boy and a Ball

We see at once that there is a suggestion here for a good story, which could not very properly be confined within the limits of a paragraph. Any one of the topics suggests partition, suggests a beginning, a middle, an end, or an Introduction, a Discussion, a Conclusion. In other words, they constitute a Composition Thought and require treatment upon a larger scale than the sentence or the paragraph would permit.

Composition Scope. — Now, this *scale* or *scope* of a com-

position depends altogether upon the conditions, actual or imaginary, involved. If John's throw lost a game in a close contest between teams that were old enemies, there will be a good deal more to tell and a good deal more interest attaching than if it were just a casual game between picked-up teams. Or again, if John's throw broke a huge plate glass window in a city shop, and if John, as a result, was arrested, there would be a much more highly involved story to tell than if he were merely to have thrown his ball through a kitchen window and frightened the cook. The conditions and circumstances of the incident decide the scope.

"Trees" is a permissible subject for thought, but it suggests too great a thought for a sentence or for a paragraph. It is a composition thought, but a very broad one. If we make it more specific and say "Maples," we have narrowed the topic considerably, but it is still a large enough subject to constitute a composition thought. There are many different kinds of maples, and our composition thought would have to be developed through many paragraphs to treat them adequately. We may make the topic still more specific and use "The Sugar Maple" for our subject of treatment. Even so narrowed, we have a composition thought, and, applying our quintet of queries, we find that there is sufficient material for a composition of many paragraphs. Examine the following plans illustrating the Scope of compositions to be written on the same subject:—

THE FATE OF THE "TITANIC"

1. The ship prepares for her maiden voyage.
 - a. Hustle and bustle around harbor.
 - b. Passengers.
 - c. Magnificence of this ship.
 - d. The departure.

2. The *Titanic* strikes an iceberg.
 - a. The speed of the ship.
 - b. The collision.
 - c. The commotion and screams of women.
3. The lifeboats and belts are used.
 - a. The boats are lowered.
 - b. The condition of affairs in the lifeboats.
 - c. All men work bravely and coolly.
4. The fated ship sinks.
 - a. The ship's band.
 - b. "Nearer, My God to Thee."
 - c. The chorus of men.
 - d. The last of the *Titanic*.
5. The survivors of the wrecked ship are saved.
 - a. The approaching rescue ship *Carpathia*.
 - b. The ship picks up the survivors.
 - c. Arrival of the *Carpathia* in New York Bay.

THE LAST OF THE "TITANIC"

1. Struggling for life, I was picked up by a lifeboat.
 - a.
 - b.
 - c.
2. Recovering myself, I looked for the monster ship.
 - a.
 - b.
 - c.
 - d.
3. To my surprise she was visibly sinking.
 - a.
 - b.
 - c.
4. Suddenly breaking in half, she was gulped down by the sea.
 - a.
 - b.

- c.
- d.
- 5. Dazed, I ask my sad fellow passengers if I saw aright.
 - a.
 - b.
 - c.

THE LAST OF THE SHIP

- 1. Everybody believes the ship the unsinkable.
 - a.
 - b.
 - c.
- 2. She strikes an iceberg.
 - a.
 - b.
 - c.
 - d.
- 3. People are confident, and therefore calm.
 - a.
 - b.
 - c.
 - d.
- 4. The lifeboats are lowered, but the people joke about them.
 - a.
 - b.
 - c.
- 5. The ship is sinking.
 - a.
 - b.
 - c.
 - d.
- 6. She is quickly lost to sight.

The law of Scope must be applied carefully. If the subject is generic, we must gauge our plan and our composition accordingly, keeping our scale wide. If, on the other hand,

it is narrow and specific, we must intensify our treatment of it accordingly, making our composition detailed and particular. Of course, with much time and space in which to speak or write about a broad subject, we may be as exhaustive in its treatment as with a more limited one. No two subjects are quite alike in their demands for time and space and, if they were, our knowledge of them would probably vary greatly.

PLANNING THE COMPOSITION

Types of Planning. — Since the composition thought is so much broader and bigger than any other, it stands in much greater need of careful organization into parts or divisions. A large building requires a good deal more material, a good deal more careful framework in its construction, than does a smaller one. It behooves us then to be most careful and precise in our outlining or planning or shaping of the material we accumulate for a composition subject. We have seen the *method* of such planning in Chapter II. We may follow the handful of questions for almost any subject, using those questions as main points. We may use the Formal Plan — Introduction, Discussion, Conclusion — and answer all these questions under the three heads indicated. Again, if we are giving an account of incidents (Narration), we may use either the above-mentioned type, or we may use the main events of our story as the main divisions; or, if we are picturing something, we may, if we do not care to use the Formal or the Question Plan, divide our material into General View, Detailed View, and Impression. Lastly, in Explanation, we may follow these headings — Definition — Origin (Sources) — Kinds (Parts or Manufacture) — Uses — Effects (Results), or we may, as in the other cases, use the Formal or the Question Plan. There are only two neces-

sities in this matter: that there should be a plan, and that the plan should fit the subject.

The Paragraph Outline. — Our plan, whatever may be its type, must be worked out, when it comes to the actual writing, by means of paragraphs. Hence it is often well to make a paragraph outline before we set pen to paper on the composition itself. When the plan has been made, or while you are still thinking over the subject, you decide into how many paragraphs it should be divided. This done, write the topic sentence for each paragraph. As a result, you will have a series of topic sentences, each one ready to be developed into a paragraph; and the points to be contained in each paragraph may then be jotted down. To illustrate, take the following subject: —

THE CAUSES OF JOHN'S FAILURE

Par. I. It seems a strange thing perhaps for such a fine fellow as John Blank to fail.

- a. Who is he?
- b. What are his failures?
- c. Three reasons for failure.

Par. 2. He is undertaking to do too much.

- a. Studies.
- b. Music.
- c. Dancing.
- d. Athletics.
- e. Contests.

Par. 3. Such popularity as his must be resisted to some degree, or it will do positive harm.

- a. Too many friends.
- b. Tries to please them all.
- c. Invitations.
- d. Wide and varied interests.

Par. 4. But with all his activities and in spite of his deserved popu-

larity, John is oftentimes too easily discouraged to succeed.

- a. Illustration of this.
- b. Comparison with others.
- c. The difficult subjects.

Par. 5. It is in this way that his failures are to be accounted for.

- a. Not stupidity.
- b. Not laziness.
- c. Not "hard luck."
- d. But these three.

In such an outline as this, the work is so nearly complete that when the time comes to write the composition there is little to do save to expand the topics into sentences.

The form, of course, may vary as we proceed in the work. We may, for instance, make our topic sentences summary sentences, if we wish, building our topics up to them in each case, as follows:—

- a.
- b.
- c.

Par. 1. The reasons for his failures I take to be these: namely, his outside interests, his popularity, and his tendency to be easily discouraged.

- a.
- b.
- c.
- d.

Par. 2. No fellow of John's age can undertake so much without some failures.

- a.
- b.
- c.
- d.

Par. 3. While such popularity may be highly pleasant and richly deserved, no fellow, I care not who he is, can survive it successfully.

a.

b.

c.

Par. 4. Hence it can be seen readily enough, that John is often too easily discouraged.

a.

b.

c.

d.

Par. 5. I conclude, then, that he fails because of these things, and not because of stupidity or laziness or mere "hard luck," as perhaps some of his teachers believe.

The Paragraph Outline must be Based upon a Plan. — The paragraph outline, of course, must have a plan of development. For that reason, it is well at first to begin by making a plan by heads and subheads which will show what are the main, and what the minor, points of your composition. Any one of the methods suggested in the paragraph on "Types of Planning" may be used. Then you may very readily conclude which of these points will make whole paragraphs, which only part paragraphs, which several paragraphs, and make your paragraph outline accordingly. Notice the example which follows: —

(Outline by heads and subheads, using Introduction, Discussion, Conclusion.)

MOUNTAIN CLIMBING

I. Introduction.

1. Difficulties must be surmounted.
2. Dangers may be met.
3. Preparations must be made.

II. Discussion.

1. First find the best side of the mountain to approach.
 - a. Discover the best path, if there is one.
2. Take the first part slowly and drink little water.
3. Avoid fallen timber or brush in the approach to the peak.
4. Get to the peak, if possible, before you stop for lunch.
5. Don't run down the trail.

III. Conclusion.

1. Every mountain presents special conditions.
 - a. My experience on Mount Marcy is an illustration of the way to climb.

(Paragraph Outline taken from the above plan. The numbers in parentheses refer to the first outline, and represent the heads and subheads which might be borrowed to make topic sentences. Fill out this condensed plan.)

MOUNTAIN CLIMBING

- Paragraph 1. — (Introd. 1, 2)
 Paragraph 2. — (Introd. 3)
 Paragraph 3. — (Discuss. 1, 1a)
 Paragraph 4. — (Discuss. 2—1st part)
 Paragraph 5. — (Discuss. 2—2d part)
 Paragraph 6. — (Discuss. 3)
 Paragraph 7. — (Discuss. 4)
 Paragraph 8. — (Discuss. 5)
 Paragraph 9. — (Concl. 1)
 Paragraph 10. — (Concl. 1a)
 Paragraph 11. — (Concl. 1a)
 Paragraph 12. — (Concl. 1a)

Judgment to be used in Paragraphing. — Notice that the relationship between these outlines is very flexible. The first determines the *plan*, but the number of paragraphs for each given heading depends *entirely* upon the amount of your

material and the way in which you wish to present it. You are judge of the paragraphing.

Let us parallel the paragraph outline of "The Causes of John's Failure," printed above, with a plan consisting of main headings only:—

THE CAUSES OF JOHN'S FAILURE

- I. Introduction.
- II. Discussion.
 - A. There are three reasons for his failure.
- III. Conclusion.
 - A. His failure not to be accounted for by stupidity, hard luck, or laziness.
 - B. It is due to the reasons given above.

It is clear by comparison with our paragraph outline of this subject that, in the writing out, I would make a paragraph; II A would make three paragraphs; III A and III B together would make one paragraph. Yet it is always to be remembered that an outline is only a *plan*, and is subject to change whenever the pressure of thought demands it. A good architect always works from a plan; he would be lost without it; but he does not hesitate to modify his details if the actual construction of his building shows that such alterations would be desirable. So here. It is quite conceivable that our division into paragraphs, more rarely our order of topics, will alter as we write. In the paragraph outline of this last composition, for example, III A and III B might prove to "write better" as two paragraphs than as one.

Summary. — Planning our composition, shaping our material, is a good deal like adjusting or articulating the bones of the body. The writing of the composition corresponds to putting the flesh upon those bones. The plan by heads and subheads is a guide for speaker or writer. If it is clear,

logical, complete, the next step is to turn it into a paragraph outline. Then begin to write; and if your sentences adequately develop the thought, you may be sure of your results.

EXERCISES

- I. Make plans by heads and subheads and also paragraph outlines for each of the following subjects:—
1. The High School Curriculum.
 2. How to Turn Out a Winning Team.
 3. Personality.
 4. How to Lose Friends.

See also the exercises at the end of this chapter.

UNITY, COHERENCE, AND EMPHASIS IN THE COMPOSITION

Importance of Clear Thinking. — You have already studied the laws of thinking as applied to the formation of outlines, and have discovered that straight thinking demands Unity, Coherence, and Emphasis in the arrangement of your topics. These should now be reviewed. It is clear that if the thinking spent upon your outline has been good, the plan of your composition will necessarily be good, unless you willfully and unnecessarily depart from this plan in the writing out. Likewise, if your sentences and your paragraphs are thought out clearly, the parts of your essay, or article, or narrative, or description, will be as good as the whole. This is just an instance of a universal law of writing and speaking — *think* well, and the rest is comparatively easy.

Key and Echo Paragraphs. — There are a few special counsels for the Whole Composition, however, which may be helpful. In the composition thought we develop our material from the topic paragraph just as in the paragraph we develop it from the topic sentence. And just as there we have the Key and the Echo words, so in the composition the

first paragraph is the Key paragraph and those following constitute the Echo paragraphs. This leads to a Unity and Coherence which will make the reading or the hearing of the completed work not only agreeable, but impressive and telling.

Variety. — The law of Variety works out in the composition as a whole as in the paragraph, though of course on a much larger scale. We can, for instance, vary the length of our paragraphs; we can start them differently; we can make some sentences periodic in structure, some loose, some parallel; we can alternate complex with compound and simple sentences; declarative and interrogative with imperative and exclamatory sentences; in short, there are so many means at our command for varying our paragraph structure that we should never be at a loss to put whatever we have to say into an agreeable form.

Note well and carefully, however, that this Variety is not something to be put upon our writing like icing on cake. It is the subject itself which, if it is worth writing about at all, has variety and interest. Our duty is simply to improve our tools of expression until they can cut in any direction; or, to drop the figure, to get words, sentence constructions, paragraph constructions, composition arrangements, which will fit all the bends and turnings of our thought, and help us to a clear and logical expression of all our ideas in their true relations.

Transitional Words, Phrases, and Paragraphs. — As an instance of this power over the tools of expression, consider another means by which good composition writing can be assured. We have seen that such words as “under such circumstances,” “in the first place,” “in spite of,” “but,” “indeed,” “however,” and many others help us gracefully to cross from one sentence to another within the paragraph. In addition, the pronoun, personal or demonstrative, is a most

valuable part of speech in cementing paragraphs together and in making back and forward reference. The word "this" in the first sentence of this paragraph illustrates what is meant; it refers to the subject of the previous paragraph, and promises a further discussion. One sentence, we know, grows out of another, and in just such a way one paragraph can be made to grow out of the other. Let us look at the following paragraphs with some care:—

When George reached home, he found his mother very ill. *Consequently* he gave up his contemplated outing and devoted his attention to her. *She* was suffering much pain. *This*, together with her appearance, alarmed the boy. *He* determined to call a doctor, but she objected. So happy was *she* to have her son with her, and so tenderly and thoughtfully did he minister to her, that she felt little need for a physician. *As a matter of fact*, she soon showed signs of recovery. *Both* were very happy at this. "Was there ever such a boy?" *she* muttered to herself half audibly. "There certainly was never such a mother," replied the boy, who had overheard her.

When *his* friends called a few days later to inquire his reason for disappointing them, he told them why he had been detained at home, etc.

If we study the above paragraphs, we shall see that in the first one the beginning of every sentence refers to what has gone before by a meaningful conjunction, group of words, or by a pronoun with back reference. The first sentence in the second paragraph has in it the word "his," locking what is to follow with what has gone before. This kind of interlocking makes graceful transitions. In novels, an author will carry out this idea upon an even larger scale, and thus connect whole chapters with one another in a graceful and readable fashion.

And we are not confined to words, phrases, clauses, or

sentences for our transitions. In an article, essay, or narrative of any length, paragraphs of transition may be used; and — in a very lengthy piece of writing — chapters, whose sole purpose is transition, will often be found. Nothing so helps the writer to keep his thought moving in a straight line, nothing so helps the reader to follow him, as transitions.

EXERCISES

- I. In the following passage, observe closely the following points:—
- (a) The Unity, Emphasis, Coherence of the paragraph thought as well as of the composition thought as a whole.
 - (b) The transition from one sentence to another as well as from one paragraph to another.

THE MURDER OF THOMAS À BECKET

It was four o'clock when the knights entered. It was now nearly five; and unless there were lights the room must have been almost dark. Beyond the archbishop's chamber was an anteroom, beyond the anteroom the hall. The knights, passing through the hall into the quadrangle, and thence to the lodge, called their men to arms. The great gate was closed. A mounted guard was stationed outside, with orders to allow no one to go out or in. The knights threw off their cloaks and buckled on their swords. This was the work of a few minutes. From the cathedral tower the vesper bell was beginning to sound. The archbishop had seated himself to recover from the agitation of the preceding scene, when a breathless monk rushed in to say that the knights were arming. "Who cares? Let them arm," was all that the archbishop said. His clergy was less indifferent. If the archbishop was ready for death, they were not. The door from the hall into the court was closed and barred, and a short respite was thus secured. The intention of the knights, it may be presumed, was to seize the archbishop and carry him off to Saltwood or to De Morville's castle at Knaresborough, or perhaps to Normandy. Coming back to execute their purpose, they found themselves stopped by the hall door. To burst it open would

require time; the anteroom between the hall and the archbishop's apartments opened by an oriel window and an outside stair into a garden. Robert de Broc, who knew the house well, led the way to it in the dark. The steps were broken, but a ladder was standing against the window, by which the knights mounted, and the crash of the falling casement told the fluttered group about the archbishop that their enemies were upon them. There was still a moment. The party who entered by the window, instead of turning into the archbishop's room, first went into the hall to open the door and admit their comrades. From the archbishop's room a second passage, little used, opened into the northwest corner of the cloister, and from the cloister there was a way into the north transept of the cathedral. The cry was "To the church! To the church!" There at least there would be immediate safety.

The archbishop had told the knights that they would find him where they left him. He did not choose to show fear; or he was afraid, as some thought, of losing his martyrdom. He would not move. The bell had ceased. They reminded him that vespers had begun, and that he ought to be in the cathedral. Half yielding, half resisting, his friends swept him down the passage into the cloister. His cross had been forgotten in the haste. He refused to stir till it was fetched and carried before him as usual. Then only, himself incapable of fear, and rebuking the terror of the rest, he advanced deliberately to the door into the south transept. His train was scattered behind him, all along the cloister from the passage leading out of the palace. As he entered the church, cries were heard, from which it became plain that the knights had broken into the archbishop's room, had found the passage, and were following him. Almost immediately Fitzurse, Tracy, De Morville, and Le Breton were discerned in the dim light, coming through the cloister in their armor, with drawn swords, and axes in their left hands. A company of men-at-arms was behind them. In front they were driving before them a frightened flock of monks.

From the middle of the transept in which the archbishop was standing, a single pillar rose into the roof. On the eastern side of it opened a chapel of St. Benedict, in which were the tombs of sev-

eral of the old primates. On the west, running of course parallel to the nave, was a Lady chapel. Behind the pillar, steps led up into the choir, where voices were already singing vespers. A faint light may have been reflected into the transept from the choir tapers, and candles may perhaps have been burning before the altars in the two chapels; of light from without through the windows at that hour there could have been none. Seeing the knights coming on, the clergy who had entered with the archbishop closed the door and barred it. "What do you fear?" he cried in a clear, loud voice. "Out of the way, you coward! the Church of God must not be made a fortress." He stepped back and reopened the door with his own hands, to let in the trembling wretches who had been shut out among the wolves. They rushed past him, and scattered in the hiding places of the vast sanctuary, in the crypt, in the galleries, or behind the tombs. All, or almost all, even of his closest friends, — William of Canterbury, Benedict, John of Salisbury himself, — forsook him to shift for themselves, admitting frankly that they were unworthy of martyrdom. The archbishop was left alone with his chaplain Fitzstephen, Robert of Merton, his old master, and Edward Grim, the stranger from Cambridge, — or perhaps with Grim only, who says that he was the only one who stayed, and was the only one certainly who showed any sign of courage. A cry had been raised in the choir that armed men were breaking into the cathedral. The vespers ceased; the few monks assembled left their seats and rushed to the edge of the transept, looking wildly into the darkness.

The archbishop was on the fourth step beyond the central pillar ascending into the choir, when the knights came in. The outline of his figure may have been just visible to them, if light fell upon it from candles in the Lady chapel. Fitzurse passed to the right of the pillar, De Morville, Tracy, and Le Breton to the left. Robert de Broc, and Hugh Mauclerc, another apostate priest, remained at the door by which they entered. A voice cried, "Where is the traitor? Where is Thomas Becket?" There was silence; such a name could not be acknowledged. "Where is the archbishop?" Fitzurse shouted. "I am here," the archbishop replied, descending the steps, and meeting the knights full in the face. "What do you

want with me? I am not afraid of your swords. I will not do what is unjust." The knights closed round him. "Absolve the persons whom you have excommunicated," they said, "and take off the suspensions." "They have made no satisfaction," he answered; "I will not." "Then you shall die as you have deserved," they said.

They had not meant to kill him — certainly not at that time and in that place. One of them touched him on the shoulder with the flat of his sword, and hissed in his ears, "Fly, or you are a dead man." There was still time; with a few steps he would have been lost in the gloom of the cathedral, and could have concealed him in any one of a hundred hiding places. But he was careless of life, and he felt that his time was come. "I am ready to die," he said. "May the Church through my blood obtain peace and liberty! I charge you in the name of God that you hurt no one here but me."

The people from the town were now pouring into the cathedral; De Morville was keeping them back with difficulty at the head of the steps from the choir, and there was danger of a rescue. Fitzurse seized him, meaning to drag him off as a prisoner. He had been calm so far; his pride rose at the indignity of an arrest. "Touch me not, thou abominable wretch!" he said, wrenching his cloak out of Fitzurse's grasp. "Off, thou pander, thou!" Le Breton and Fitzurse grasped him again, and tried to force him upon Tracy's back. He grappled with Tracy and flung him to the ground, and then stood with his back against the pillar, Edward Grim supporting him. Fitzurse, stung by the foul epithet which Becket had thrown at him, swept his sword over him and dashed off his cap. Tracy, rising from the pavement, struck direct at his head. Grim raised his arm and caught the blow. The arm fell broken, and the one friend found faithful sank back disabled against the wall. The sword with its remaining force wounded the archbishop above the forehead, and the blood trickled down his face. Standing firmly, with his hands clasped, he bent his neck for the death stroke, saying in a low voice, "I am prepared to die for Christ and for his Church." These were his last words. Tracy again struck him. He fell forward upon his knees and hands. In that position Le Breton

dealt him a blow which severed the scalp from the head and broke the sword against the stone, saying, "Take that for my Lord William." De Broc or Mauclerc — the needless ferocity was attributed to both of them — strode forward from the cloister door, set his foot on the neck of the dead lion, and spread the brains upon the pavement with his sword's point. "We may go," he said; "the traitor is dead, and will trouble us no more."

Such was the murder of Becket, the echoes of which are still heard across seven centuries of time, and which, be the final judgment upon it what it may, has its place among the most enduring incidents of English history. Was Becket a martyr, or was he justly executed as a traitor to his sovereign? Even in that supreme moment of terror and wonder, opinions were divided among his own monks. That very night Grim heard one of them say, "He is no martyr, he is justly served." Another said — scarcely feeling, perhaps, the meaning of the words, — "He wished to be king and more than king. Let him be king, let him be king." Whether the cause for which he died was to prevail, or whether the sacrifice had been in vain, hung on the answer which would be given to this momentous question. In a few days or weeks an answer came in a form to which in that age no rejoinder was possible; and the only uncertainty which remained at Canterbury was whether it was lawful to use the ordinary prayers for the repose of the dead man's soul, or whether, in consequence of the astounding miracles which were instantly worked by his remains, the Pope's judgment ought not to be anticipated, and the archbishop ought not to be at once adored as a saint in heaven.

— JAMES ANTHONY FROUDE'S *Short Studies on Great Subjects*.

II. Insert transitions wherever necessary in the following passages :—

ST. PAUL

Our train reached St. Paul and halted in a great rumbling train shed. We had six hours to spend before leaving for the East.

I found myself in an ugly paved square surrounded by little stores, most of which had placards advertising "laborers wanted

in the wheat fields" pasted on their windows. I hastened on to the business center of the city, where I found many fine buildings, and one very beautiful hotel, but all shoveled in together higgledy-piggledy.

I asked the way to the capitol, and was told to follow a long street which led straight up a hill. I found a splendid building, well-proportioned, and nobly placed on an eminence.

There was a great rotunda, very high and dignified, with frescoes upon the walls. The chief glories of the capitol were in the wings, where the guide showed me splendid mural paintings by La Farge and Blashfield. St. Paul itself was disappointing. I was glad to have seen that capitol.

THE RAPIDS

I steered my canoe toward the smooth strip in the middle of the rapids. When I reached it I saw a swirl halfway down which meant a hidden rock. The central passage and the foaming edges seemed impracticable. I let the canoe drift. I deliberated. The current caught me and whirled me broadside. I was in no danger of drowning, for the pool at the foot was smooth, and I was a good swimmer. An upset meant the loss of all my stores.

The water pitched down the steep slope. I aroused myself. I bit the paddle into the water and headed straight for the swirl. We almost touched. I swung heavily to the right with a strong shove of the paddle. I swung to the left. The canoe darted past with just a scratch. We shot down and out into safety upon the pool. It was a close shave.

THE MECHANICAL DETAILS OF COMPOSITION

The Plan Habit. — There are certain details in connection with the mechanical process of planning and writing a composition which at first you must constantly bear in mind. It may seem that you have been obliged to study a good many rules in regard to anything so natural as speaking and writ-

ing; and the questions may present themselves, "Does a novelist or a poet or a newspaper writer or a public speaker sit down and outline his work before he writes it? Does he harass himself constantly with the thoughts of Coherence and Unity and Emphasis and the rest?" In reply, we say, of course, "No"; but writers and speakers of any merit have so studied and perfected the molding of their thoughts and expression in youth that now the observance of these rules — which are just the natural laws of good thinking and good writing — comes as a matter of course, and they follow them almost unconsciously, as a result of their early training. A great pianist no longer takes any notice of the marks for fingering placed above the notes in the music that he is playing; he is now so expert that he can finger to please himself, but he will none the less finger in the best and most graceful way because in his youth he formed the "finger habit," and now is master of any situation that his score may present. In the same way you must form the "plan habit" with tongue and pen.

Naturalness in Writing and Speaking. — Our writing is, of course, nothing more or less than the record of what we think or say, and, as a consequence, if we allow it to record itself naturally, it will be quite as informal, quite as unstilted as the expressions we are always using in conversation with our parents or our friends. Now formal speaking and composition writing should also be easy and unstilted. They must be more "formal" than casual speaking, because, when we speak in debate, or recitation, or put our thoughts upon paper, we are trying to attain an especially clear, especially concise form. It is like the difference between running around the block for exercise and running a race. There must be "form" because it is "form" — that is, plan, directness, clarity, order — which enables us to draw together our

thoughts. But to dread the formal, to be tongue-tied or pen-tied because speaking or writing a word seems to require so much more care than just saying it, is as foolish as to stiffen every muscle when ready to run a race. Don't be afraid of writing. *Plan* carefully, that is, *think* carefully; then pitch in, and write as freely as you please.

Mechanical Details in Writing. — Clean white paper, a good pen, black ink, have been the means of the greatest writing the world affords. If you have been observant, you know that this writing has been set down paragraph by paragraph, separated by indention. You know, moreover, that on either side of every page of every book there are blank spaces called margins. You must have a blank space, at least on the left side, of *everything* you write. Again, if you notice any reading matter, you will see that gracefully placed somewhere at the beginning stands the title, each important word of which is capitalized. These mechanical details are important if you would make your work look as it should look; if it is to be "easy reading." A good appearance means a great deal in all work, but nowhere does it stand for so much as in written compositions.

SUMMARY EXERCISES

- I. (a) Classify orally the following topics into three groups—those suggesting incident, those suggesting description, and those suggesting explanation.
- (b) Select certain ones and make them generic; certain others and make them specific.
- (c) Make outlines of headings and subheadings or paragraph outlines for such as appeal to you, and follow at least one with a good composition: —
- (1) May Day in the Park. (2) A Half Day in a Canoe. (3) How We Made Our Boat. (4) How to Row. (5) The Old Fence Corner.

(6) Fast in the Snow Drifts. (7) Jim's Recklessness. (8) How a Girl Succeeded. (9) The View from the Hill. (10) Worth While Work. (11) My Trip to the Zoo. (12) An Odd Fellow. (13) His One Peculiarity. (14) My Visit to the Factory. (15) What the Tramp Said. (16) The Scarecrow and Rover. (17) The Sinking of our Raft. (18) How the Ship Went Down. (19) The Three Rings at the Circus. (20) Two Different Days. (21) Ben's Escape. (22) Playing House. (23) The Corner Grocery. (24) My Ride on the Engine. (25) In the Surf. (26) Sunset Yesterday. (27) Lost! (28) My "Pal." (29) When I was Seasick. (30) A Rough Tumble. (31) The Crow's Nest. (32) The Bees at Work. (33) A Friendly Tree. (34) Chestnuts. (35) The Old Well. (36) Alexander. (37) Bill's Waterloo. (38) Biography of a Squirrel. (39) Gold, Glory, or Goodness? (40) The Ups and Downs of a Student's Life. (41) "Knuckles." (42) My one Extravagance. (43) Neckties. (44) My First Speech. (45) Sunday—and the Day After. (46) Sewing on a Button. (47) Why John lost his Temper. (48) Hobbies. (49) "Who Cares!" (50) The Fifth Year. (51) The Faculty at the Bat. (52) The Provoking Puncture. (53) Boss of the Job. (54) At Home. (55) A Jolly Journey. (56) "Freckles." (57) The Blacksmith. (58) Our Sleigh Ride. (59) A Serious Difference. (60) My Lucky "Find." (61) A Visit to my Uncle. (62) An Unknown Friend. (63) The Pantry Habit. (64) Ice Cream. (65) Pie and Pickles. (66) The Man on the Steeple. (67) The Humorous Auctioneer. (68) The Balloon Trip. (69) My Friend, the Grindstone. (70) My First Day's Work. (71) The Last Roll Call. (72) My New Boots. (73) The Parrot and the Puppy. (74) "Strawberries!" (75) Mischief. (76) Trifles. (77) My Sensations in a Submarine. (78) Honesty. (79) Why I Like Algebra. (80) The Hoax. (81) The Road to Nowhere. (82) Stick-to-it-ive-ness. (83) "Sold!" (84) Lost Opportunities. (85) My Air Castle. (86) Arrived at Last. (87) The Autobiography of a Chair. (88) My Experience as a Piece of Paper. (89) If I had been Ivanhoe (or Ichabod Crane, or any other character studied). (90) The Full Boat. (91) Ninety Miles an Hour. (92) Jack's Voyage. (93) Saving his Master. (94) Why We called Him

"Steady." (95) How We Launched the Boat. (96) The German Band. (97) The Stupid Peasant. (98) Pluck. (99) The Hold-up. (100) "Caught!"

II. (a) Your mother has never seen your schoolroom. Outline and write a composition which will give her an accurate picture of it.

(b) In like manner, she does not understand how your daily program is arranged. Make an outline and write a composition explaining this to her.

III. Going home from school yesterday afternoon, you saw a boy throw a stone and break a shop window. The shopkeeper appeared on the scene, and recognized the boy before he was able to escape.

(a) Outline and tell the story as you saw it.

(b) Outline and tell the story as the shopkeeper told it.

(c) Outline and tell the story as the boy told it.

IV. Outline orally, paragraph by paragraph, a composition you would write on some character you have studied in history or literature:—

My Opinion of Sir Brian de Bois-Guilbert.

My Opinion of Sidney Carton.

My Opinion of General Wolfe, etc.

V. The Value of Physical Exercise

(a) Write a paragraph on the above title.

(b) Expand this paragraph into a composition.

VI. (a) Enumerate several topics of general interest at the present time. Discuss them. Make them as specific as possible. Outline one of them in its narrowed form, then outline the same one as originally stated. Justify and explain differences in your plans.

(b) Make a list of ten subjects suitable for compositions of not over 500 words in length.

VII. It is often said that the country boy has the advantage over the city boy, or *vice versa*. State the question specifically; outline and write a composition on it.

- VIII. Outline the story of a mean trick as told —
- By the one who played it.
 - By the one on whom it was played.
 - By an important onlooker.
- IX. (a) Make an outline for the following : —
- Three Ways of Winning Success, —
dividing your material into Introduction, Discussion,
Conclusion.
- Treat the subject suggested above according to another form of outline, omitting both Introduction and Conclusion. Explain what has been lost (or gained) by these omissions.
- X. Outline and write a composition on the following subject.
In the first paragraph, explain the situation ; in the second, describe your dog ; in the following paragraphs tell the story of the rescue : —

My Dog's Brave Rescue

- XI. Outline and write a composition on the following title.
Start the story at once. In your concluding paragraph explain where and when you got such a fine dog as Rover, and describe him : —

How Rover Caught the Robbers

- XII. Arrange the following subject sentences consecutively, outline each one, and write a connected composition from them. Suggest a suitable title : —
- Select logs of solid wood and of as uniform size as possible.
 - The logs must be hewn carefully and fitted together closely at the ends.
 - This makes an ideal summer house for the woods.
 - Of course, we must roof them with waterproof boards and tar paper.
 - The next operations consist of cutting out windows and doors, and dashing the openings between the logs with plaster.

6. The logs are now ready to be placed end to end in shape of a square, and plugged or nailed together.
- XIII. Arrange the following summary sentences in coherent order, build up an outline for each, and write from them a connected composition. Suggest a title:—
1. But I consider these to be his other leading qualifications for the captaincy.
 2. What more valuable quality could a fellow have than fairness to others?
 3. Surely no one will disagree with me when I say that this characteristic is absolutely necessary in a baseball captain.
 4. However, this quality of honesty is by no means his greatest recommendation for the place.
 5. In view of these, therefore, I appeal to you to cast your vote for him as captain of the team.
- XIV. The following subject sentences are of various kinds. Some are summary, some topic, and some are "turning" or "intermediate" sentences. Use them in the order in which they are stated, and outline and write a composition from them. Suggest a suitable title:—
1. It is between two such fellows that I shall try to make a contrast.
 2. John, on the other hand, under similar circumstances, exhibits quite different characteristics.
 3. Therefore, while the one would make a good showing in one capacity, the other would be a failure.
 4. The lesson for us in the difference between these two fellows is obvious.
- XV. (a) Explain your school building by outline and composition. Tell—
- What it is made of.
 - When it was built.
 - Where it is located.
 - Why it was built.
 - How it is arranged.

(b) Describe your school building by outline and composition : —

I. Exterior.

1. General.

a.

b.

2. Details.

a.

b.

c.

d.

3. Impression.

II. Interior.

1. General.

a.

b.

c.

2. Details.

a.

b.

c.

d.

3. Impression.

(c) Tell in outline and composition the incidents that take place daily in the building : —

Morning exercises.

Classes.

Lunch hour.

Classes.

Dismissal.

XVI. Write or speak from the outlines given on pages 30-34 (Chapter II).

XVII. Take for your composition subject the contrast between two persons you know or of whom you have read. Use "On the contrary," "On the other hand," "But," "Nevertheless," for beginnings of some of your paragraphs.

XVIII. Study the following exposition from the point of view of —

1. Scope.

2. Plan.

3. Transitions.

4. Variety.

Then outline and write an account of the results of your study.

Ceylon produces the elephant, the buffalo, tiger, elk, wild hog, rabbit, hare, flying fox, and muskrat. Many articles are rendered

entirely useless by the smell of musk which this latter animal communicates in merely running over them. Mr. Percival asserts, and the fact has been confirmed to us by the most respectable authority, that if it even pass over a bottle of wine, however well corked and sealed up, the wine becomes so strongly tainted with musk that it cannot be used; and a whole cask may be rendered useless in the same manner. Among the great variety of birds, we were struck with Mr. Percival's account of the honey-bird, into whose body the soul of a common informer appears to have migrated. It makes a loud and shrill noise, to attract the notice of anybody whom it may perceive; and thus inducing him to follow the course it points out, leads him to the tree where the bees have concealed their treasure; after the apiary has been robbed, this feathered scoundrel gleans his reward from the hive. The list of Ceylonese snakes is hideous; and we become reconciled to the crude and cloudy land in which we live, from reflecting, that the indiscriminate activity of the sun generates what is loathsome, as well as what is lovely; that the asp reposes under the rose; and the scorpion crawls under the fragrant flower and the luscious fruit.

The usual stories are repeated here of the immense size and voracious appetite of a certain species of serpent. The best history of this kind we ever remember to have read was of a serpent killed near one of our settlements, in the East Indies, in whose body they found the chaplain of the garrison, all in black, the Rev. Mr. — somebody or other, whose name we have forgotten, and who, after having been missing for above a week, was discovered in this very inconvenient situation. The dominions of the King of Candy are partly defended by leeches, which abound in the woods, and from which our soldiers suffered in the most dreadful manner. The Ceylonese, in compensation for their animated plagues, are endowed with two vegetable blessings, the cocoanut tree and the talipot tree. The latter affords a prodigious leaf, impenetrable to sun or rain, and large enough to shelter ten men. It is a natural umbrella, and is of as eminent service in that country as a greatcoat tree would be in this. A leaf of the talipot tree is a tent to the soldier, a parasol to the traveler, and a book to the scholar. The cocoa-

nut tree affords bread, milk, oil, wine, spirits, vinegar, yeast, sugar, cloth, paper, huts, and ships. — SYDNEY SMITH.

- XIX. (a) The following words suggest a story. Use them as key words for subject sentences in a composition, to which first give a suitable title: —

Pleasure
Hammock
Laziness
Rope
Fall

- (b) Do the same with the following groups: —

A.	B.	C.
Untrustworthy	Rare	Invalid
Selfish	Jim	Traffic
Dishonest	Stumble	Watchfulness
Negligent	Close	Accident
Inattentive	Prize	

- XX. Make an outline of each of the following selections. Indicate all the transition words between paragraphs and between sentences: —

WASP

Wasp was a dark brindled bull terrier, as pure in blood as Cruiser or Wild Dayrell. She was brought by my brother from Otley, in the West Riding. She was very handsome, fierce, and gentle, with a small, compact, finely shaped head, and a pair of wonderful eyes, — as full of fire and of softness as Grisi's; indeed she had to my eye a curious look of that wonderful genius — at once wild and fond. It was a fine sight to see her on the prowl across Bowden Moor, now cantering with her nose down, now gathered up on the top of a dyke, and with erect ears, looking across the wild like a moss-trooper out on business, keen and fell. She could do everything it became a dog to do, from killing an otter or a polecat, to

watching and playing with a baby, and was as docile to her master as she was surly to all else. She was not quarrelsome, but "being in," she would have pleased Polonius as much, as in being "ware of entrance." She was never beaten, and she killed on the spot several of the country bullies who came out upon her when following her master in his rounds. She generally sent them off howling with one snap, but if this was not enough, she made an end of it.

But it was as a mother that she shone; and to see the gypsy, Hagarlike creature nursing her occasional Ishmael — playing with him, and fondling him all over, teaching his teeth to war, and with her eye and the curl of her lip daring any one but her master to touch him, was like seeing Grisi watching her darling "*Gennaro*," who so little knew why and how much she loved him.

Once when she had three pups, one of them died. For two days and nights she gave herself up to trying to bring it to life — licking it and turning it over and over, growing over it, and all but worrying it to awake it. She paid no attention to the living two, gave them no milk, flung them away with her teeth, and would have killed them, had they been allowed to remain with her. She was as one possessed, and neither ate, nor drank, nor slept, was heavy and miserable with her milk, and in such a state of excitement that no one could remove the dead pup.

Early on the third day she was seen to take the pup in her mouth, and start across the fields towards the Tweed, striding like a race-horse — she plunged in, holding up her burden, and at the middle of the stream dropped it and swam swiftly ashore; then she stood and watched the little dark lump floating away, bobbing up and down with the current, and losing it at last far down, she made her way home, sought out the living two, devoured them with her love, carried them one by one to her lair, and gave herself up wholly to nurse them; you can fancy her mental and bodily happiness and relief when they were pulling away — and theirs.

On one occasion my brother had lent her to a woman who lived in a lonely house, and whose husband was away for a time. She was a capital watch. One day an Italian with his organ came — first begging, then demanding money — showing that he knew that she

was alone, and that he meant to help himself, if she didn't. She threatened to "lowse the dowg"; but as this was Greek to him, he pushed on. She had just time to set Wasp at him. It was very short work. She had him by the throat, pulled him and his organ down with a heavy crash, the organ giving a ludicrous sort of cry of musical pain. Wasp, thinking this was from some creature within, possibly a *whittret*, left the ruffian, and set to work tooth and nail on the box. Its master slunk off, and with mingled fury and thankfulness watched her disemboweling his only means of an honest living. The woman good-naturedly took her off, and signed to the miscreant to make himself and his remains scarce. This he did with a scowl; and was found in the evening in the village, telling a series of lies to the watchmaker, and bribing him with a shilling to mend his pipes — "his kist o' whussels."

— JOHN BROWN'S *Our Dogs*.

NOURADIN

In the reign of Jenghiz Can, conqueror of the East, in the city of Samarcand, lived Nouradin the merchant, renowned throughout all the regions of India for the extent of his commerce, and the integrity of his dealings. His warehouses were filled with all the commodities of the remotest nations; every rarity of nature, every curiosity of art, whatever was valuable, whatever was useful, hasted to his hand. The streets were crowded with his carriages; the sea was covered with his ships; the streams of Oxus were wearied with conveyance, and every breeze of the sky wafted wealth to Nouradin.

At length Nouradin felt himself seized with a slow malady, which he first endeavored to divert by application, and afterwards to relieve by luxury and indulgence; but finding his strength every day less, he was at last terrified, and called for help upon the sages of physic; they filled his apartments with alexipharmics, restoratives, and essential virtues; the pearls of the ocean were dissolved, the spices of Arabia were distilled, and all the powers of nature were employed to give new spirits to his nerves, and new balsam to his blood. Nouradin was for some time amused with promises, invigorated with cordials, or soothed with anodynes; but the disease

preyed upon his vitals, and he soon discovered with indignation, that health was not to be bought. He was confined to his chamber deserted by his physicians, and rarely visited by his friends; but his unwillingness to die flattered him long with hopes of life.

At length, having passed the night in tedious languor, he called to him Almamoulin, his only son, and dismissing his attendants, "My son," says he, "behold here the weakness and fragility of man; look backward a few days, thy father was great and happy, fresh as the vernal rose, and strong as the cedar of the mountain; the nations of Asia drank his dews, and art and commerce delighted in his shade. Malevolence beheld me, and sighed: 'His root,' she cried, 'is fixed in the depths; it is watered by the fountains of Oxus; it sends out branches afar, and bids defiance to the blast; prudence reclines against his trunk, and prosperity dances on his top.' Now, Almamoulin, look upon me withering and prostrate; look upon me, and attend. I have trafficked, I have prospered. I have rioted in gain; my house is splendid, my servants are numerous; yet I displayed only a small part of my riches; the rest, which I was hindered from enjoying by the fear of raising envy, or tempting rapacity, I have piled in towers, I have buried in caverns, I have hidden in secret repositories, which this scroll will discover. My purpose was, after ten months more spent in commerce, to have withdrawn my wealth to a safer country; to have given seven years to delight and festivity, and the remaining part of my days to solitude and repentance; but the hand of death is upon me; a frigid torpor encroaches upon my veins; I am now leaving the produce of my toil, which it must be thy business to enjoy with wisdom." The thought of leaving his wealth filled Nouradin with such grief, that he fell into convulsions, became delirious, and expired.

Almamoulin, who loved his father, was touched awhile with honest sorrow, and sat two hours in profound meditation, without perusing the paper which he held in his hand. He then retired to his own chamber, as overborne with affliction, and there read the inventory of his new possessions, which swelled his heart with such transports that he no longer lamented his father's death. He was now sufficiently composed to order a funeral of modest magnificence, suit-

able at once to the rank of Nouradin's profession, and the reputation of his wealth. The two next nights he spent in visiting the tower and the caverns, and found the treasures greater to his eye than to his imagination.

Almamoulin had been bred to the practice of exact frugality, and had often looked with envy on the finery and expenses of other young men: he therefore believed that happiness was now in his power, since he could obtain all of which he had hitherto been accustomed to regret the want. He resolved to give a loose to his desires, to revel in enjoyment, and feel pain or uneasiness no more.

He immediately procured a splendid equipage, dressed his servants in rich embroidery, and covered his horses with golden caparisons. He showered down silver on the populace, and suffered their acclamations to swell him with insolence. The nobles saw him with anger, the wise men of the state combined against him, the leaders of armies threatened his destruction. Almamoulin was informed of his danger: he put on the robe of mourning in the presence of his enemies, and appeased them with gold, and gems, and supplication.

He then sought to strengthen himself, by an alliance with the princes of Tartary, and offered the price of kingdoms for a wife of noble birth. His suit was generally rejected, and his presents refused; but a princess of Astracan once condescended to admit him to her presence. She received him sitting on a throne, attired in the robe of royalty, and shining with the jewels of Golconda; command sparkled in her eyes, and dignity towered on her forehead. Almamoulin approached and trembled. She saw his confusion and disdained him. "How," says she, "dares the wretch hope my obedience, who thus shrinks at my glance? Retire, and enjoy thy riches in sordid ostentation; thou wast born to be wealthy, but never canst be great."

He then contracted his desires to more private and domestic pleasures. He built palaces, he laid out gardens, he changed the face of the land, he transplanted forests, he leveled mountains, opened prospects into distant regions, poured fountains from the tops of turrets, and rolled rivers through new channels.

These amusements pleased him for a time ; but languor and weariness soon invaded him. His bowers lost their fragrance, and the waters murmured without notice. He purchased large tracts of land in distant provinces, adorned them with houses of pleasure, and diversified them with accommodations for different seasons. Change of place at first relieved his satiety, but all the novelties of situation were soon exhausted ; he found his heart vacant, and his desires, for want of external objects, ravaging himself.

He therefore returned to Samarcand, and set open his doors to those whom idleness sends out in search of pleasure. His tables were always covered with delicacies ; wines of every vintage sparkled in his bowls, and his lamps scattered perfumes. The sound of the lute, and the voice of the singer, chased away sadness ; every hour was crowded with pleasure ; and the day ended and began with feasts and dances, and revelry and merriment. Almamoulin cried out : " I have at last found the use of riches ; I am surrounded by companions, who view my greatness without envy ; and I enjoy at once the raptures of popularity, and the safety of an obscure station. What trouble can he feel, whom all are studious to please, that they may be repaid with pleasure ? What danger can he dread, to whom every man is a friend ? "

Such were the thoughts of Almamoulin, as he looked down from a gallery upon the gay assembly, regaling at his expense ; but in the midst of this soliloquy an officer of justice entered the house, and, in the form of legal citation, summoned Almamoulin to appear before the emperor. The guests stood awhile aghast, then stole imperceptibly away, and he was led off without a single voice to witness his integrity. He now found one of his most frequent visitants accusing him of treason, in hopes of sharing his confiscation ; yet, unpatronized and unsupported, he cleared himself by the openness of innocence, and the consistence of truth ; he was dismissed with honor, and his accuser perished in prison.

Almamoulin now perceived with how little reason he had hoped for justice or fidelity from those who live only to gratify their senses ; and, being now weary with vain experiments upon life and fruitless researches after felicity, he had recourse to a sage, who, after spend-

ing his youth in travel and observation, had retired from all human cares, to a small habitation on the banks of Oxus, where he conversed only with such as solicited his counsel. "Brother," said the philosopher, "thou has suffered thy reason to be deluded by idle hopes and fallacious appearances. Having long looked with desire upon riches, thou hadst taught thyself to think them more valuable than nature designed them, and to expect from them what experience has now taught thee that they cannot give. That they do not confer wisdom, thou mayest be convinced, by considering at how dear a price they tempted thee, upon thy first entrance into the world, to purchase the empty sound of vulgar acclamation. That they cannot bestow fortitude or magnanimity, that man may be certain who stood trembling at Astracan before a being not naturally superior to himself. That they will not supply unexhausted pleasure, the recollection of forsaken palaces, and neglected gardens, will easily inform thee. That they rarely purchase friends, thou didst soon discover, when thou wert left to stand thy trial uncountenanced and alone. Yet think not riches useless; there are purposes to which a wise man may be delighted to apply them; they may, by a rational distribution to those who want them, ease the pains of helpless disease, still the throbs of restless anxiety, relieve innocence from oppression, and raise imbecility to cheerfulness and vigor. This they will enable thee to perform, and this will afford the only happiness ordained for our present state — the confidence of divine favor, and the hope of future rewards."

— DR. JOHNSON'S *Rambler*.

XXI. Group the words in the following lists into plans: —

- | | | | | | |
|-----------|---|---------------|-------------------|---|----------------------|
| A. | { | 1. Furniture. | B. | { | 1. Colonel Evans. |
| The Room. | | 2. Chair. | At the
Dinner. | | 2. Prof. Tyler. |
| | | 3. Stove. | | | 3. Mme. Le Plogeon. |
| | | 4. Books. | | | 4. Mrs. Stryker. |
| | | 5. People. | | | 5. The host. |
| | | 6. Old. | | | 6. The hostess. |
| | | 7. Children. | | | 7. Mr. & Mrs. Jones. |
| | | 8. Cat. | | | 8. Mr. & Mrs. Brown. |

C.

The Hall.	{	1. Servants.
		2. Hat Rack.
		3. Rugs.
		4. Butlers.
		5. Maids.
		6. Chandelier.

D.

My Den.	{	1. Piano.	9. Tabby.
		2. Shoes.	10. Towser.
		3. Canary.	11. Zither.
		4. Boys.	12. Coats.
		5. Skates.	13. Chairs.
		6. Pictures.	14. Hammock.
		7. Couch.	15. Books.
		8. Pillows.	

E.

The Contest.	{	Race.	Breath.
		Victory.	Celebration.
		Friends.	Attendance.
		Fall.	Letters.
		Dust.	Colors.
		Crowd.	Team.
		Applause.	Yells.
		Faint.	

XXII. Write a review composition on what you have learned about composition up to this point. Give it an attractive title and use Unity, Coherence, Transition, Emphasis, Proportion, and Variety for major topics.

XXIII. Write plans and composition for some or all of the subjects chosen under VI b.

CHAPTER VI

THE WORD

WHEN in babyhood you learned your first words, your education in English began. At any period since, the breadth of your knowledge and experience could have been tested by the number and kind of words you possessed. School, play, travel, reading, — every part of life has been filling your mind with words; and the fact that you are in high school guarantees that by now you have what might be called a good working vocabulary. It is for this reason that the word, the smallest unity of writing, has been left until now. It seemed better to take up the process of putting together ideas by means of words already possessed, rather than to begin by considering the faults, or merits, of words and the extension of a vocabulary. But now it is high time to think more closely about this smallest unit of expression, for your writing must already have led you to appreciate the importance of getting the right word.

What is a Word? — The question in this title may seem absurd, and yet in understanding and in applying the answer is the key to the mastery of words. A word is a name for an idea. Now an idea may be a mental conception of a thing, as a horse; or of a quality, as redness; or of an emotion, as melancholy; or of an action, as moving; or of a relationship between things or thoughts, such as is expressed by the word "but." In every case this mental conception must be named before we can speak of it, and the name is the word. Our

ideas are as manifold as the activity of our brains and the range of our experience will permit. Our words should be as numerous.

New Words. — Power over words, then, means two things. First, we must be able to name, and thus express, all our ideas. When for the first time I breathe the rarefied air upon a mountain top, have I a word to name that sensation? Or if I see a new motor car, an unfamiliar bird, a novel stroke in a boat race, have I a word to fit, to describe it? Getting new words for new thoughts and new experiences is the first problem.

Right Words. — But we shall have no real power over words unless we can be sure that we have truly named our idea, that is, unless the word fits. The pansy, is it blue or purple? The temper of my worst enemy, is it bad, or only uncertain? That train, is it skimming, or rolling, or sliding over the meadows? Am I inapt or inept when it comes to irregular verbs in French? Are you next of kin, or just cousin to the person who called you "next of kin" in her will. If you are only cousin, the law will condemn the use of the word and take her fortune away from you. Getting *true* words, getting *right* words, is the second problem. Both will remain problems as long as your mind continues to grow. When you cease to acquire new words, and cease to fit and refit your old ones to shifting ideas, then you will have reached the end of your intellectual development.

There are a hundred ways of making the brain grow. But so far as getting the right word is concerned, it all comes down to getting a name, and the right name for what you feel, see, hear, touch, think, or remember. The word is only a name. If it does not fit the idea behind, it is worthless, and it may be dangerous if intentionally or unintentionally it misrepresents your thought.

EXERCISES

- I. Express in one word for each, the ideas enumerated below:—
1. The idea of contrast between thoughts.
 2. The idea of a person whom you know, yet who is neither relative nor friend.
 3. The idea of perfect happiness.
 4. The idea of a color that combines black and white.
 5. The idea of the appearance of a house that is neither grand nor mean, that is comfortable and pleasant to live in.
 6. The idea of a motion that is neither fast nor slow.
 7. The idea of the appearance of a face in which the dirt has been worked into the pores.
 8. The idea of the quality belonging to a person who is liked by everybody.
 9. The idea of the smell of the earth after a summer rain.
 10. The idea of the feel of a rubber ball.

THE CLASSIFICATION OF WORDS

Generic and Specific Words. — If words, regarded as names, are instruments of expression, and, like a carpenter's tools, each good for its special uses, then we can group and classify them as we might group and classify the tools. Let us group them according to the ideas they represent. The first classification will be into generic and specific words. The world around us is made up of single things, of units, but these single things can usually be brought together in groups, or genera. We can speak of a pebble, of a boulder, of a paving block, but all these single things belong to the class *rock*. Likewise we can speak of *moving*, but this class of action includes single kinds of acting — such as hopping, running, skating, sliding, etc., etc. Two sets of words are needed to name these two classifications of ideas. We call them generic (general) words, and specific words; and nouns,

adjectives, adverbs, and verbs can be grouped under these heads.

Generic Words

animal
plant
thinking
good
to take

Specific Words

dog
geranium
meditating
pious
to grab

Of course this classification is relative. For example, "fly," in relation to "insect" is specific, since "insect" represents the class of which a fly is a specific variety. But "insect" is itself specific in relation to "animal," since the insects may be classified as animals.

EXERCISES

1. Classify the words that are distinctly generic, and distinctly specific in any extract or paragraph in this volume.

Concrete and Abstract Words. — The second classification is also dependent upon the idea behind the word. We can form an idea of a thing, such as a camera, or a dog, or a biscuit — that is, something which can be touched, or tasted, or felt, or seen, or smelt. Or we can form an idea of an abstraction: a quality, a state of being, or an action; for example, goodness, motion, truth, whiteness — conceptions of things which we know are true, but which do not exist except in our minds. A good man is concrete, but goodness is an abstraction; a white horse is concrete, but whiteness is an abstraction; a certain true book is concrete, but truth is an abstraction. The words which name concrete things, then, are to be called concrete words; those which name abstractions, abstract words.

EXERCISES

1. Select the words that may be called abstract, or concrete, in any passage in this book.

THE QUALITIES OF A WORD

The choice of words, as we shall see later, is made easier by an understanding of the difference between generic and specific, between abstract and concrete words, and these distinctions will be particularly useful in Description. But an even greater aid comes from a clear comprehension of the two qualities which most words possess, the two ways in which, so to speak, the word embraces the idea behind it.

Denotation and Connotation. — Every word *denotes* something, and nearly every word also *connotes* something. That is, it names (*denotes*) a definite thing, quality, action, etc.; and it implies in addition, or suggests (*connotes*), certain associations which belong with the idea behind it. To “bawl” *denotes* to weep violently; but it *connotes*, that is, it implies, a very undignified form of weeping. “Naughty” *denotes* disobedient; but it is associated with childish disobedience, and *connotes* childishness. When Portia spoke of the candle that threw its beams so far across a naughty world, “naughty” had different connotations, and thus, though its denotation was the same in Shakespeare’s day as in ours, the full meaning was quite different.

Some words, it is true, have very slight, almost imperceptible connotative powers. The prepositions and conjunctions often have none, although “notwithstanding” certainly *connotes* pompous dignity, in addition to its denotation. It would be the right word in a legal document; it is the wrong one in, “I lent him a nickel to go to the moving picture show, *notwithstanding* his freckled face.” Its

associations are too dignified for such company. Again, some adjectives, adverbs, and nouns have far more connotation than others: *home, country, flag, exquisitely, honorable*, are all words whose sets of associations of one kind or another are very vivid. Notice the effect of the word "home," for example, in the epitaph upon Robert Louis Stevenson's grave:—

Home is the sailor, home from sea,
And the hunter home from the hill.

On the contrary, such words as *building, water, table, good, to act*, have only faint connotations. They carry few or no suggestions with them.

Now there is nothing which makes the use of the right word more certain than a knowledge of the *exact* denotation of each word in your vocabulary, and a "sense" for its connotation. The dictionary is your first aid when it comes to exact denotation. To use *aggravate* when you mean *irritate*, *preservation* when you mean *conservation*, *pestilence* when you mean *disease*, is to blur thought, and confuse expression. A pocket dictionary, which every one should possess, will quickly set you right, and eventually make it possible for you to fit the right words to your ideas, no matter how fast they come.

Definition a Means of Studying Denotation. — One of the best ways of acquiring accuracy in getting the right denotation of your words is practice in definition. Once define a word, and its meaning cannot slip away from you. The dictionary, to be sure, will do the work for you, but nothing breeds self-confidence like a little experimenting on your own account. In order to define a word, you must first tell to what class or *genus* it belongs; then give the exact differences, or *differentia*, as they are called in logic, which separate it from the other words of that genus. For example, man is

an animal (genus) which uses tools (differentia). A church is a building (genus) used for purposes of Christian worship (differentia). Skating is motion (genus) over the ice by means of runners attached to the feet (differentia). Your definition must not be too broad, for then it may fit other words as well. "An oak is a deciduous tree growing in the temperate zone," is too broad a definition. It would fit the chestnut or the elm. Your definition must not be too narrow, for then it may not include the whole of the idea which your word represents. "Shooting is the discharge of a missile with intent to hurt or kill," is too narrow; it does not include the meaning of the word in such a phrase as "shooting at a target."

Furthermore, your definition must never repeat the word to be defined, otherwise you become as futile as old Polonius, who described madness as being nothing else but mad. And finally, there are many words which cannot be logically defined, because it is impossible to assign them to any genus. Religion, truth, the human race — such general terms as these are indefinable, as you will see if you experiment.

EXERCISES

1. Define, where possible, the following words by genus and differentia:—

Explicit	Table	Unity
Implicit	Necktie	Coherence
Humanity	Valor	Emphasis
Square	A lie	Leather
Pencil	Provoke	Heat
Intimacy	Suggest	A safety match
Amiability	Paragraph	To hook
Love		Democracy

Reading an Aid in Mastering Connotation. — So much for denotation. Reading in good literature, hearing good

conversation, are your means for getting the proper "sense" for connotations. You must get to know the friends with which each word associates; you must get acquainted with its surroundings. For that, you need an introduction to these friends and associations, and hosts of good writers and good talkers, who *know*, are at your service, if you will consent. If you want to speak well, and write well, *read* well, and *listen* well — that is more than half the battle, especially in the choice of words.

EXERCISES

- I. In the following passage, discuss orally the denotations and the connotations of the italicized words:—

I raised my eyes in the direction in which he pointed. Halfway up the mountain over whose foot we were *wending* *jutt*ed forth a black, *frightful* *crag*, which at an immense altitude overhung the road and seemed to *threaten* destruction. It resembled one of those *ledges* of the rocky mountains in the picture of the *deluge*, up to which the terrified *fugitives* have *scrambled* from the eager pursuit of the *savage* and tremendous *billow*, down on which they are gazing with *horror*, whilst above them rise still higher and *giddier* heights to which they seem unable to climb.

— GEORGE BORROW'S *The Bible in Spain*.

- II. Draw up a list of words rich in connotation. Parallel them, where possible, with words of less or different connotation, having approximately the same denotation.
- III. Substitute for the words italicized in the following passage others having more appropriate connotations or more correct denotations:—

As the *bickering* light of my little fire of wood died away to *weak* *flashes*, loneliness began to *hedge* me in and the darkness of the *large* forest oppressed me. I could just make out the *hazy* *big* *stalk* of the tree which *mounted* at my back. In front, I could see nothing but moving shadows which became

opaque night when my fire *stumbled* at last into ruins. A coyote *shouted tearfully* on the hill; another answered him hungrily. I crawled into my blankets and *joyfully* closed my eyes.

Economy in Words. — One result of your study of the exact meaning of your words will be economy in their use. "Wordy" expressions, "roundabout phrasing," the use of big words where small ones would do just as well, all come from forgetting that words are tools, each of which has its use.

The following sentence: —

It was just about then, I think, if I am not wrong, that Jones entered by passing through the door,

is like hitting a nail twelve times when six would be enough.

This sentence: —

I have come to felicitate my colleagues in this laudable enterprise, upon the indestructible results of their multifarious endeavors,

is like using all the biggest tools in the box to insert a simple screw.

Never be afraid to use as many words *as you need*; never be afraid to use as big words *as you need*, provided that you understand them, and that they will be comprehensible. But never waste words, and never waste letters, sounds, and patience by dragging in a long word to do a short word's work. Brevity means force in writing, provided that it is not too brief to be accurate.

On the other hand, do not be afraid of new words. How can your vocabulary keep pace with your growing mind unless you feed it new words? And no one ever really knows a word until he uses it. Don't let fear of ridicule keep you from constantly enriching your speech with new words for your new

ideas. He laughs best who laughs last, and the grown man with a feeble, inaccurate, inexpressive vocabulary may be mirthful in himself, but, like Falstaff, he will also be a cause of mirth in others.

EXERCISES

I. Put the following groups of ideas into the least number of words consistent with accuracy and completeness: —

1. A note to be written on a visiting card.

You are sixteen. You wish to work in the summer vacation.

You will do any kind of work. You prefer work that will give you training in bookkeeping. You have had no experience in bookkeeping. You are good at arithmetic. You are modest and honest. You do not lack self-confidence. You do not wish to seem boastful. You know a member of the firm to whom you are applying. You do not wish to seem to exercise a "pull." You would like five dollars a week. You will take less, if necessary.

2. A letter.

You did not mean to imply, in the conversation about which you are now writing a letter, that Jane had not acted the part of a true friend. At the same time you wish her to feel that she was in the wrong. But though she is to feel that she was in the wrong, she is not to be so hurt by your letter as to make the quarrel worse. You knew at the time that she asked you to play in the tournament with her only because she knew you could not play on Wednesday, and that she had already agreed to play with some one else. But you do not intend to let her guess from your letter that you would not have played with her in any case.

3. A telegram.

You will come to-morrow if you can get a horse to take you out of the mountains. You will come to-morrow if the payment is not made before that time. If it is, you expect to be notified by telegraph. You will come to-

morrow if Brown & Company think that your coming to Boston then will do any good.

USAGE IN WORDS

Usage Determines the Choice of Words. — A vocabulary is a kind of mirror which reflects the character, the mentality, and the habits of the people who use it. Now these people live by laws, which, if they are good laws, are based upon custom. And in the same way, the vocabulary which reflects their ideas will be governed by laws, which, if they are good laws, will be based upon custom. Custom in language we call *Usage*. Usage is the final authority in the choice of the right word; usage is the power which makes the dictionary. But it is not any one person's usage that determines right and wrong in speech, nor is it the usage even of the majority, for that varies rapidly. It is the customs in language of the best speakers and writers that establish the standard of good use in words. The greatest of modern dictionaries, *The New English Dictionary*, bases all its definitions upon quotations taken from men or women recognized as good writers. The good writer, as has been shown above, is bound to select his words with care, is bound to establish a good usage.

Variations in Usage. — In minor points, the standard of good use is often doubtful. As in spelling, and in pronunciation, so in the use of words "doctors sometimes disagree." This will not trouble us yet. If we find authority in a standard dictionary for our use of a word, we may be content. The differences in usage are infinitesimal when compared to the points in which good writers agree. Again, the standard of good use is not the same for one age as for another. Ideas, manners, ways of thinking, have changed, and naturally the vocabulary has changed somewhat with them. Our study

of eighteenth-century literature, or of Shakespeare, will have taught us that. And since language is always growing, it is always continuing to change. New words are coming in, as well as old ones dropping out. We must keep open eyes for this growth of language, but it is scarcely our place to lead it. You would not be the first to begin a new fashion in hats, although, when it is established, you may gladly conform. So with words. "Slang" is new language. Some of it will be accepted by usage and live; most of it will die. If in writing you use slang, you will be using words that next year may be dead and unintelligible. It is in the best writers and speakers of the day that we seek our standards. They are the safest judges of words. Make their usage yours, until you are one of them.

The Dictionary. — The dictionary will be your authority and your constant resort, not only for the meaning of strange words and for new words to express the shading of your thoughts, but also for usage. This is not because the dictionary makes usage. As has been said, it merely records it, and, for this reason, a dictionary must be revised every so often in order to bring it up to the customs of the language of the day. But a dictionary conveniently assembles for your use the meanings which the *leaders in thought of your own time are placing upon the symbols which we call words*. From this point of view, even its definitions do not seem altogether "dry." Make a familiar friend of it and watch how rapidly you grow in accuracy of speech, and thus in expressiveness.

This discussion should have made clear that the customs and rules governing the use of words are founded upon reason and common sense. In the following paragraphs these rules have been classified so as to cover the chief faults, dangers, and cautions in the use of words: —

Barbarisms. — A barbarism is a word which is not recognized by usage. Usually it is a mistaken attempt to reproduce a good word; often it comes from bad pronunciation. *Argify* (for argue), *bunnle* (for bundle), are barbarisms. Your dictionary will quickly set you right.

Improprieties. — An impropriety is the use of a good word in the wrong place. It is an error in denotation. *Efect* for *affect*, *lay* for *lie* (an error in grammar also), *expect* for *suspect*, are improprieties. The famous makers of improprieties are Shakespeare's Dogberry, who says: "God keep your worship well. I humbly give you leave to depart; and if a merry meeting may be wished, God prohibit it!" — and Sheridan's Mrs. Malaprop with her "nice derangement of epitaphs," when she meant a "nice arrangement of epigrams."

Archaisms. — An archaism is a word no longer in good use. "Eftsoons," "yclept," "to wend one's way" are archaisms. They are justifiable only when one wishes to give an archaic flavor to writing or speech, and they are very likely to sound affected then.

Foreign Words. — Foreign words should never be used if there is a possible English equivalent. Such phrases as *tête à tête*, *savior faire*, *gemütlich*, are well enough, for there is nothing in English to take their place; but the use of foreign terms just because they are foreign is an affectation. All foreign words and phrases should be italicized or underlined when used; unless, like "chauffeur," they have been adopted into the language. Your dictionary will tell you what to do in every case.

Colloquialisms. — Colloquialisms are familiar usages, particular to certain parts of the country, "You all" is common in the South, "quite some" in the Middle States, "calculate" for "think" in New England. A colloquial-

ism is often correct in grammar and in words. Indeed, there is just one complaint to be made; it is like the coin of a small country, not acceptable outside of a narrow area. In ordinary speech, or in private writing, it is no more necessary to give up your native colloquialisms than to change the local accent by which you pronounce your words. But in public speaking and writing they must be dropped; for either they will be unintelligible, or they will attract attention which you wish kept upon your sense. The Maryland politician who appealed to an Oregon audience as "You all who reckon that you have found the finest climate in the world," raised a laugh when he wished applause.

Slang. — Slang is language not yet in good use. A small part of it is good and will one day be adopted. A large part of it is temporary, local, and weak in its power of expression. The proper attitude toward slang in conversation is an attitude of discrimination. If you wish to decorate your language with a few flowers of slang, do not be afraid to do so; if you use much, your chances of good speech are lost. But in formal writing and formal speaking slang should be resolutely avoided.

Slang is dangerous for two reasons. In the first place, since it is new language, since it is not sanctioned by good use, it is almost sure to be local, and narrow in its application. Boston slang is not the same as San Francisco slang. College slang differs from the slang of the streets. Baseball slang is unintelligible except to the baseball enthusiast. Therefore, every bit of slang you use in writing or speaking intended to carry beyond a very small circle, imperils your chance of clearness. Slang in a business letter sent from one part of the country to another might result in a costly misunderstanding. "I've got you," the man wrote to his broker, using the phrase in its current meaning of "I understand you."

But his correspondent thought that he meant, "I've caught you"; and it took a dozen letters to patch up the quarrel which followed.

A still greater danger comes from the indefiniteness of slang. A slang word has not been cut and polished by usage until it denotes a definite thing. Take the word "hunch," or "dope," — if you are a slang lover, you use them with a dozen different meanings. You cannot misuse standard words like "particular" or "credit" in the same fashion. The fault, then, is, first, that your word in its dozen senses may convey the wrong meaning; next, and more important, that you will get the habit of using it when other words should be used. These will drop out from, or never come into, your vocabulary, and you will be so much the poorer in your speech. The boy who says, "This lesson is good dope; it's a cinch," is using picturesque language, and the friend of the family smiles at his quaintness. But when he continues, "I'm feeling dopy," and then, looking for a glass of water, asks "Where's the dope?" the family visitor is puzzled, and you yourself may wonder whether after a while he will not reduce his vocabulary to the level of the animals, who make a dozen sounds convey all their feelings and their wants.

Don't despise slang. It is language in the making. But remember that it is still half-baked, and poor food for the mind in comparison with the infinitely broader, infinitely more effective *made* language, with which you are as yet only partially acquainted.

EXERCISES

I. Rewrite the following in standard English: —

1. It was the last inning of the deciding game between Boston and New York; the score was a goose egg for either side. New York had last lick and was now at bat. The first man up broke his

back trying to whack the pill, but hit the next one into center for a single. The next man died on the fast shoots of "Smoky Joe." The third man lifted a pop fly to center, but the fielder killed it. Two down! Now was the time for Jim Doyle to have his name pasted in the "Hall of Fame." He walked slowly to the plate, cracked the first ball square on the nose, and it went sailing on its lightning trip over the center field fence. "Some kid, eh!" croaked an over-enthusiastic spectator, and "believe muh," it was some wallop. Well, to end this season's baseball news, let us add that in the book of fame Jim Doyle's name leads all the rest.

2. Jim was the toughest mug on the East Side. He was a newsy and was known to every bloke in that vicinity. Consequently he made a lot of coin, sometimes even taking in two or three beans a day. Whenever the newsies had a row Jim was right there; and if the smaller kid was getting licked Jim pitched into the big guy. He only measured four foot nine, but he knew how to handle his lunch hooks. Jim was the main squeeze of the neighborhood and he was mighty proud of it.

3. "Yes, I've cut out the slang stuff," Nell was telling her latest "gentleman friend." "Gee, but my talk was gettin' fierce! I'd worked up a line o' fable-material that had George Ade backed off the map and gasping for wind, but I've ditched all that now. I seen it was up to me to switch onto another track. Jammed on my emergency brakes one day and says to myself: 'You mutt, where you think you'll wind up if you don't slough this rough guff you're shovin' across on your unprotected friends? You never will land a Johnny-boy that's enough gray matter in his cupola to want a real, bang-up flossy lady for his kiddo instead of a skirt that palavers like a brain-storm with a busted steerin'-gear.' Any girl can talk like a lady, even if she never gets closer to one than to stretch her neck when some swell dame buzzes past in her gas-wagon. I says to yours truly, 'It's time to reformat your grammar, little sister,' and you betcher sweet life I've cut the mustard." — *Satire*.

II. (a) Define as accurately as possible the slang words in your vocabulary.

- (b) Make a list of archaisms, provincialisms, barbarisms, improprieties, with which you come in contact or are familiar. Write equivalents in standard English for each.
- (c) Collect all the foreign words you can find used in the books you are reading. Note those for which English provides perfect substitutes.

VARIETY IN WORDS

Feed words to your mind. Only so can you hope to give the thousand new thoughts forming there a chance to realize themselves, to formulate themselves in your consciousness, and become fitted to pass on to others. Some of this work is being done for you. Your teachers in Physics, in Chemistry, in Botany, in Geography, are daily feeding you words and trying to make you remember and use them. Indeed, all teaching from one point of view is the insertion of ideas which are to be pinned down in your brains by words. But much of the work you must do yourself. For one thing, find out the meaning of every new word you come across. If you can use it, adopt it for your vocabulary. If you cannot, let it go until you meet it on some more prosperous occasion.

Synonyms and Shades of Meaning. — Again, learn the richness of your tongue; learn especially its word families: its synonyms which are those words which express with slight differences in connotation the same thing; and its groups of words which are not synonyms, and yet express with different shadings the same general idea. How pitiable is the speaker who cannot vary his expression by substituting *volume* for *book*, *tumbler* for *glass*, *leap* for *jump*, *wild* for *savage*, *moan* for *groan*, if need be. How weak the writer who must confine himself to “he said” or “she said” because he has not considered that he or she might have whispered, spoken, cried, groaned, urged, consented, demanded,

cooed, murmured, piped, thundered, sobbed, exploded, trembled, gurgled, triumphed, bleated, moaned, choked, or pleaded. Never descend to the level of the "local correspondent" of the country newspaper who writes by conventionalized phrases — "a pleasant time was had," "last but not least," "as pretty as a picture." The bloom has gone from these phrases; they have been used and re-used until they mean almost nothing. It is said that in the early days of the London *Times* certain phrases of this nature were cast entire so as to save the printer the trouble of picking out the type. "Dreadful robbery," "atrocious outrage," "fearful calamity," were among them. Have no solid blocks in your vocabulary. Be ready to apply fresh words and combinations of words whenever you need them. It is far better to follow the practice of the modern newspapers of the better kind, which post in their offices a list of hackneyed phrases and forbid their use.

Books of synonyms containing word families are accessible in every library, but you will find, ordinarily, that an unabridged dictionary will serve all your purposes. It is not the memorizing of groups of words that is being urged upon you, nor the artificial substitution of one word for another to save repetition, although that is well enough if not done too artificially. It is rather the attempt to express always your exact thought, cost what it may in trouble; and this means that when the first word will not do, you shall not stop until you find the right one.

EXERCISES

- I. (a) In a special notebook, put down each day every new word you encounter, with its meaning, with the sentence in which it occurred, and with a new sentence of your own in which it is used.

(b) Do the same for all familiar words encountered whose exact meaning you have not known.

II. Fill the blanks in the sentences below with the *right* words:—

1. I aimed at his heart, fired, and saw his body — and — to the ground.
2. The wizened old man — and picked up a rejected cigar butt.
3. Her actions in telling my friends falsely that I was speaking ill of them behind their backs can only be described as —
4. The rabbit neither skips, nor hops, nor runs; he —.
5. The taste of a sun-warmed strawberry picked from the vines — like —.
6. The mingled — of the trolley cars, the — of wagons over the street, and the — of the passers-by, rose up to his high window.
7. The appearance of the poor girl as she stood on the corner, the wet wind blowing her damp skirts, and the rain driving in upon the bundle she was trying to shelter, was —.

III. Rewrite the following passage, substituting fresher words for the hackneyed phrases:—

The church picnic had at last come. It was a balmy day and a bevy of people had already arrived, among whom were many gay youths and happy maidens. The supplies had come, and some were partaking of the delicacies, but most of the folks deemed it advisable to wait. The old people strolled here and there drinking in the landscape and chatting about the pleasant day which was before them. The boys and girls frolicked merrily over the green grass, happy in the joy of being alive. Everybody was in a happy frame of mind, and there was every indication that the feast would be a great success.

The Right Word.— Let us now sum up our aids in the choice of the right word. We choose the right word according to the *standards of good use*. Here our reading, our conversation, and, in all doubtful points, the dictionary will

help. We choose the right word according to the kind of idea we wish to express. For abstractions, we take an abstract word; for concrete things, a concrete word; also for classes, a general word, and for specific things, a specific word. We choose the right word finally by understanding the powers and qualities of each word. We get the word which *denotes* what we mean; we get the word which *connotes* what we mean. And finally, if the right word does not come upon the tip of our tongues, we search among its family, in our minds, or in the dictionary, until we find it.

To put the whole lesson of this chapter briefly, a good use of a good vocabulary requires just two things: good ideas and the exact and proper words to express them. Force, beauty, truth, in our language, all will follow when we have thought well, and fitted to our thoughts the right words.

SUMMARY EXERCISES

I. Review this chapter by studying the good use of words as illustrated in the following passages:—

1. *Orl.* Speak you so gently? Pardon me, I pray you:

I thought that all things had been savage here;
 And therefore put I on the countenance
 Of stern commandment. But whate'er you are
 That in this desert inaccessible,
 Under the shade of melancholy boughs,
 Lose and neglect the creeping hours of time;
 If ever you have looked on better days,
 If ever been where bells have knolled to church,
 If ever sat at any good man's feast,
 If ever from your eyelids wiped a tear
 And know what 'tis to pity and be pitied,
 Let gentleness my strong enforcement be:
 In the which hope I blush, and hide my sword.

— *As You Like It.*

2. *Jaq.* All the world's a stage,
 And all the men and women merely players :
 They have their exits and their entrances ;
 And one man in his time plays many parts,
 His acts being seven ages. At first the infant,
 Mewling and puking in the nurse's arms.
 Then the whining schoolboy, with his satchel
 And shining morning face, creeping like snail
 Unwillingly to school. And then the lover,
 Sighing like furnace, with a woful ballad
 Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths, and bearded like the pard,
 Jealous in honor, sudden and quick in quarrel,
 Seeking the bubble reputation
 Even in the cannon's mouth. And then the justice,
 In fair round belly with good capon lined,
 With eyes severe and beard of formal cut,
 Full of wise saws and modern instances ;
 And so he plays his part. The sixth age shifts
 Into the lean and slippered pantaloon,
 With spectacles on nose and pouch on side,
 His youthful hose, well saved, a world too wide
 For his shrunk shank ; and his big manly voice,
 Turning again toward childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness and mere oblivion,
 Sans teeth, sans eyes, sans taste, sans everything.

— *As You Like It.*

DROUGHT IN THE JUNGLE

3. That spring, the *mohwa* tree, that Baloo was so fond of, never flowered. The greeny, cream-colored, waxy-blossoms were heat-killed before they were born, and only a few bad-smelling petals came down when he stood on his hind legs and shook the tree. Then, inch by inch, the untempered heat crept into the heart of

the Jungle, turning it yellow, brown, and at last black. The green growths in the sides of the ravines burned up to broken wires and curled films of dead stuff; the hidden pools sank down and caked over, keeping the least footmark on their edges as if it had been cast in iron; the juicy-stemmed creepers fell away from the trees they clung to and died at their feet; the bamboos withered, clanking when the hot winds blew, and the moss peeled off the rocks deep in the Jungle, till they were as bare and as hot as the quivering blue boulders in the bed of the stream.

— RUDYARD KIPLING'S *The Second Jungle Book*.

MONNA LISA¹

4. The presence that thus rose so strangely beside the waters is expressive of what in the ways of a thousand years men had come to desire. Hers is the head upon which all the ends of the world are come and the eyelids are a little weary. It is a beauty wrought out from within upon the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, and how would they be troubled by this beauty, into which the soul with all its maladies has passed! All the thoughts and experiences of the world have etched and molded there, in that which they have of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the reverie of the middle age with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the Borgias. She is older than the rocks among which she sits; like the vampire she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants; and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary; and all this has been to her but as the sound of lyre and flute and lives only in the delicacy with which it has molded the changing lineaments, and tinged the eyelids and the hands. The fancy of a perpetual life, sweeping together ten

¹ A famous portrait by da Vinci.

thousand experiences, is an old one; a modern thought has conceived the idea of humanity as wrought upon by, and summing up in itself, all modes of thought and life. Certainly Lady Lisa might stand as the embodiment of the old fancy, the symbol of the modern idea. — WALTER PATER'S *Leonardo da Vinci*.

5. In peace, there's nothing so becomes a man
 As modest stillness and humility :
 But when the blast of war blows in our ears,
 Then imitate the action of the tiger ;
 Stiffen the sinews, summon up the blood,
 Disguise fair nature with hard-favored rage :
 Then lend the eye a terrible aspect ;
 Let it pry through the portage of the head,
 Like the brass cannon ; let the brow o'erwhelm it,
 As fearfully as doth a galled rock
 O'erhang and jutty his confounded base,
 Swilled with the wild and wasteful ocean.
 Now set the teeth, and stretch the nostril wide ;
 Hold hard the breath, and bend up every spirit
 To his full height ! On, on, you noblest English,
 Whose blood is fet from fathers of war-proof !
 Fathers that, like so many Alexanders,
 Have in these parts from morn till even fought,
 And sheathed their swords for lack of argument.
 Dishonor not your mothers ; now attest
 That those whom you called fathers did beget you !
 Be copy now to men of grosser blood,
 And teach them how to war ! And you, good yeomen,
 Whose limbs were made in England, show us here
 The mettle of your pasture ; let us swear
 That you are worth your breeding : which I doubt not ;
 For there is none of you so mean and base
 That hath not noble luster in your eyes.
 I see you stand like greyhounds in the slips,
 Straining upon the start. The game's afoot.

— SHAKESPEARE'S *Henry V*.

- II. (a) Study the differences of meaning in the groups of words below.
- (b) Write sentences illustrating the different uses of the words in each group: —

A (feeling)

Glow, unction, warmth, gusto, vehemence, fervor, heartiness, cordiality, earnestness, eagerness, ardor, zeal, passion, enthusiasm, *verve*, *furor*, fanaticism, ecstasy.

B (excitation)

Excite, affect, touch, move, impress, strike, interest, animate, inspire, impassion, smite, infect, stir, fire, warm, awake, provoke, raise up, summon up, call up, wake up, blow up, get up, light up, rouse, arouse, stir, kindle, inflame.

C (painfulness)

Distressing, afflicting, joyless, cheerless, comfortless, dismal, disheartening, depressing, dreary, melancholy, grievous, woeful, rueful, mournful, deplorable, pitiable, lamentable, sad, affecting, touching, pathetic.

D (pleasurableness)

Refreshing, comfortable, cordial, genial, gladsome, sweet, delectable, nice, dainty, delicate, delicious, luscious, palatable, luxurious, attractive, inviting, prepossessing, engaging, winsome, taking, fascinating, captivating, alluring, enticing, appetizing, bewitching, enchanting, entrancing, ravishing, charming.

- III. Choose passages from either French, German, or Latin, and translate them into English which in *denotation* and *connotation* represents, as exactly as you can make it do so, the original language.
- IV. Write exact paraphrases of the following passages: —
1. Hark, hark! the lark at heaven's gate sings,
And Phœbus 'gins arise,

His steeds to water at those springs
 On chaliced flowers that lies ;
 And winking Mary-buds begin
 To ope their golden eyes ;
 With everything that pretty bin,
 My lady sweet, arise ;
 Arise, arise ! — SHAKESPEARE.

2. Haste thee, Nymph, and bring with thee
 Jest and youthful Jollity,
 Quips and cranks and wanton wiles,
 Nods and becks and wreathèd smiles
 Such as hang on Hebe's cheek,
 And love to live in dimple sleek ;
 Sport that wrinkled Care derides,
 And Laughter holding both his sides.
 Come, and trip it as ye go
 On the light fantastic toe ! — MILTON.

3. Therefore doth heaven divide
 The state of man in divers functions,
 Setting endeavor in continual motion ;
 To which is fixed, as an aim or butt,
 Obedience : for so work the honey-bees,
 Creatures that by a rule in nature teach
 The act of order to a peopled kingdom.
 They have a king and officers of sorts ;
 Where some, like magistrates, correct at home,
 Others, like merchants, venture trade abroad,
 Others, like soldiers, armed in their stings,
 Make boot upon the summer's velvet buds,
 Which pillage they with merry march bring home
 To the tent-royal of their emperor ;
 Who, busied in his majesty, surveys
 The singing masons building roofs of gold,
 The civil citizens kneading up the honey,

The poor mechanic porters crowding in
 Their heavy burdens at his narrow gate,
 The sad-eyed justice, with his surly hum,
 Delivering o'er to executors pale
 The lazy yawning drone. — SHAKESPEARE'S *Henry V.*

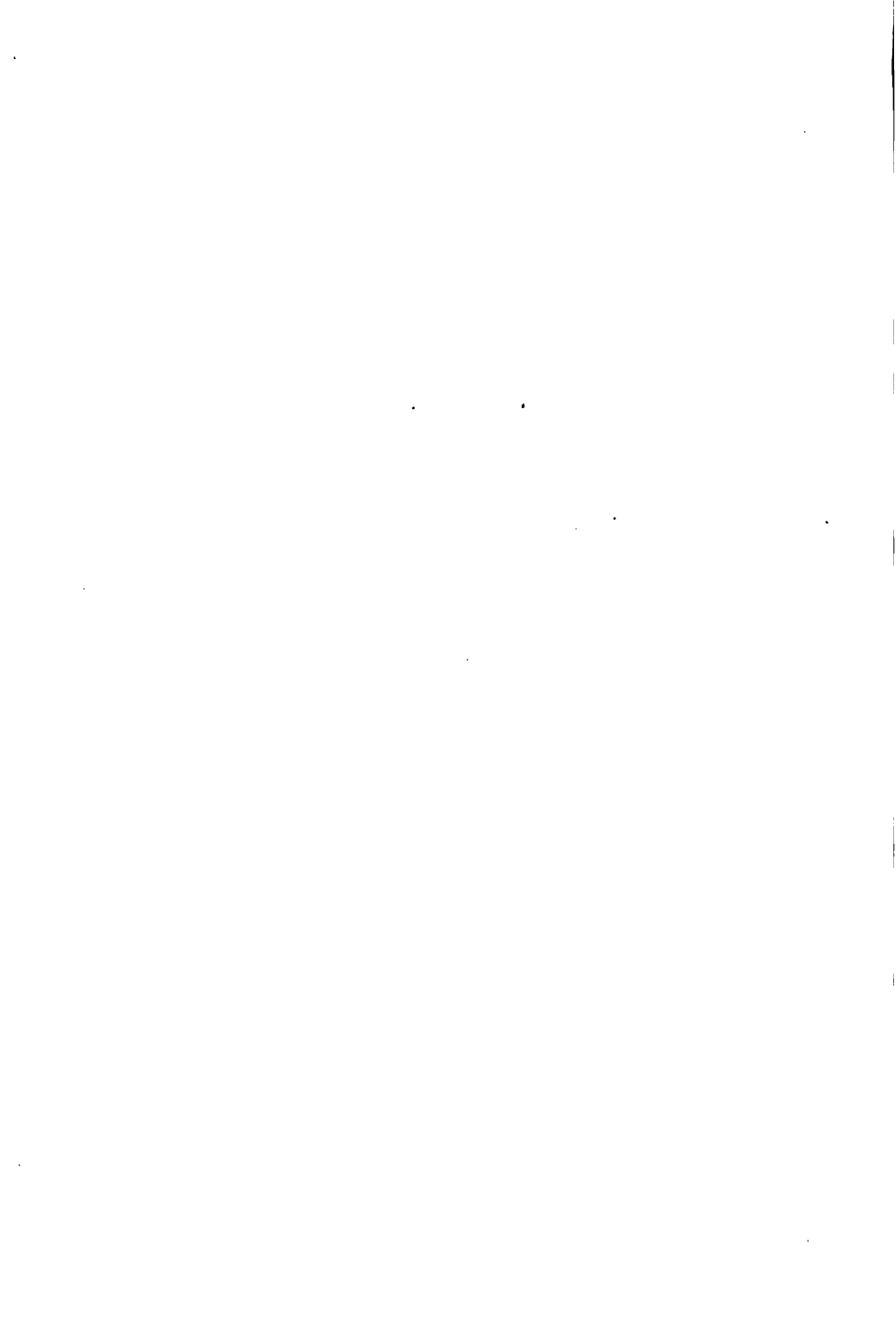
4. Toussaint, the most unhappy man of men !
 Whether the whistling Rustic tend his plough
 Within thy hearing, or thy head be now
 Pillowed in some deep dungeon's earless den ; —
 O miserable chieftain ! where and when
 Wilt thou find patience ? Yet die not ; do thou
 Wear rather in thy bonds a cheerful brow :
 Though fallen thyself, never to rise again,
 Live, and take comfort. Thou hast left behind
 Powers that will work for thee : air, earth, and skies.
 There's not a breathing of the common wind
 That will forget thee ; thou hast great allies ;
 Thy friends are exultations, agonies,
 And love, and man's unconquerable mind. — WORDSWORTH.
5. Our tears are tears of pride who see thee¹ stand,
 Watching the great bows dip, the stern uprear,
 Beside thy chief, whose hope was still to steer,
 Though Fate had said, "Ye shall not win the land !"
 What joy was thine to answer each command
 From him calamity had made more dear,
 Save that which bade thee part when Death drew near,
 Till Tryon sank with Lanyon at his hand !
 Death only and doom are sure : they come, they rend,
 But still the fight we make can crown us great :
 Life hath no joy like his who fights with Fate
 Shoulder to shoulder with a stricken friend :
 Proud are our tears for thee, most fortunate,
 Whose day, so brief, had such heroic end.

— THEODORE WATTS-DUNTON.

¹"Midshipman Lanyon refused to leave the Admiral and perished."

— *Times*, June 30, 1893.

6. All are but parts of one stupendous whole,
Whose body Nature is, and God the soul ;
That chang'd through all, and yet in all the same ;
Great in the earth, as in the ethereal frame ;
Warms in the sun, refreshes in the breeze,
Glow in the stars, and blossoms in the trees. — POPE.
- V. Study the use of words in some of the illustrative passages printed in the chapters on Description and Narrative. Select extracts for paraphrasing from these passages.



PART II
THE ENDS OF COMPOSITION

CHAPTER VII

EXPOSITION

The Forms of Discourse. — So far we have been studying the means and methods of expressing ourselves. We have to do now with the ends, and the effects of expression. Indications have not been lacking all along the way, that there are different types of expression resulting from the different subject matter and different purposes of writing. Generally speaking, there are, indeed, four forms of discourse, each one of which is generic and contains lesser specific forms under it. We shall define and illustrate the four here, and reserve the subdivisions until we come to the special treatment of each: —

Exposition is explaining something completely and clearly.

It deals with processes, theories, character, circumstances, — anything that needs to be explained.

Argument is the attempt to persuade another mind of the truth of a given proposition. Exposition is often used as a part of Argument.

Narration is the account of what has happened, and therefore deals with incidents.

Description is picturing or suggesting by words some scene, object, person, or effect.

Whichever of these types our subject may belong to, we can always best surround it, collect our material for it, by apply-

ing to it our original quintet of questions. The proportions, in our answers to these, may differ widely; some of the questions may be omitted altogether; but no necessary material will be forgotten if we begin by searching the field with them.

Their Relation. — It must not be assumed that any one of these four types may be set off by a hard and fast division from the rest. On the contrary, this is seldom the case. They are always being mingled by writers. In every story or narration, description and explanation are necessary; in many good descriptions or explanations or arguments there occurs a sprinkling of one or more of the other forms. But in all expression one of these types predominates, the others are subsidiary; and it is the predominant one which determines the classification of any particular piece of writing. In *Uncle Tom's Cabin*, for instance, we have enjoyed a good narration. But we have also read in this story interesting descriptions, informing expositions, and we know the whole to be a strong argument against slavery. All four types are here in combination, but Narration predominates. Again, a lawyer, who is concerned chiefly with argument in a damage case (let us say that he is trying it before a jury), may with telling effect *describe* the old lady who was run over, *explain* the carelessness of the motorman, or *narrate* the harrowing story of it all. He needs all these types of composition to strengthen his total argument.

The Title as a Guide. — As a rule, of course, our title should indicate which of these four forms of discourse is used beneath it. But this cannot always be the case. The title needs always to be limited by some definite purpose. "Uncle Tom's Cabin" sounds, for instance, like a descriptive title; yet it is used as the title for a narration, the purpose of which is to persuade people that slavery is wrong. Thus,

in "The Accident," it may be our purpose to tell a good story, or to explain how it occurred, or to describe the scene, or to argue against carelessness. Hence, our title may be used for any one of the four types. It is always better, however, to add modifying words intended to indicate as closely as possible which form is going to be used. "How the Accident Happened" would be better for Exposition; "The Scene of the Accident" for Description; "Resolved: That accidents due to carelessness should be made punishable," for Argument.

EXERCISES

- I. Classify the following passages according as Exposition, Argument, Narration, or Description predominates. Show by short excerpts from each that more than one type is to be found there. Give each an appropriate title:—

1. It happened one day about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen in the sand. I stood like one thunderstruck, or as if I had seen an apparition; I listened, I looked round me, I could hear nothing, nor see anything; I went up to a rising ground to look farther, I went up the shore and down the shore, but it was all one, I could see no other impression but that one. I went to it again to see if there were any more, and to observe if it might not be my fancy; but there was no room for that, for there was exactly the very print of a foot, toes, heel, and every part of a foot; how it came thither, I knew not, nor could in the least imagine. But after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man; nor is it possible to describe how many various shapes affrighted imagination represented things to me in, how many wild ideas were found every moment in my fancy, and what

strange unaccountable whimsies came into my thoughts by the way. — ROBINSON CRUSOE.

2. *Duke S.* Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The seasons' difference; as the icy fang,
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say
"This is no flattery: these are counselors
That feelingly persuade me what I am."
Sweet are the uses of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head:
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones and good in everything.
I would not change it. — *As You Like It.*

3. There was a man of nice conscience, who bore a blood stain in his heart — the death of a fellow-creature — which, for his more exquisite torture, had chanced with such a peculiarity of circumstances, that he could not absolutely determine whether his will had entered into the deed or not. Therefore, his whole life was spent in the agony of an inward trial for murder, with a continual sifting of the details of his terrible calamity, until his mind had no longer any thought, nor his soul any emotion, disconnected with it. There was a mother, too — but a desolation now — who, many years before, had gone out on a pleasure party, and, returning, found her infant smothered in its little bed. And ever since she has been tortured with the fantasy that her buried baby lay smothering in its coffin. Then there was an aged lady, who had lived from time immemorial with a constant tremor quivering through her frame. It was terrible to discern her dark shadow tremulous upon the wall;





From a photograph, copyright by A. W. Elson and Co., Boston.

THERE'S NO PLACE LIKE HOME

her lips, likewise, were tremulous; and the expression of her eye seemed to indicate that her soul was trembling too. Owing to the bewilderment and confusion which made almost a chaos of her intellect, it was impossible to discover what dire misfortune had thus shaken her nature to its depths; so that the stewards had admitted her to the table, not from any acquaintance with her history, but on the safe testimony of her miserable aspect. Some surprise was expressed at the presence of a bluff, red-faced gentleman, a certain Mr. Smith, who had evidently the fat of many a rich feast within him, and the habitual twinkle of whose eye betrayed a disposition to break forth into uproarious laughter for little cause or none. It turned out however, that with the best possible flow of spirits, our poor friend was afflicted with a physical disease of the heart, which threatened instant death on the slightest cachinnatory indulgence, or even that titillation of the bodily frame produced by merry thoughts. In this dilemma he had sought admittance to the banquet, on the ostensible plea of his irksome and miserable state, but, in reality, with the hope of imbibing a life-preserving melancholy.

— HAWTHORNE'S *The Christmas Banquet*.

II. Study the picture on the opposite page. Show that it may suggest any one of the four types of composition above defined. Write paragraphs or outlines to illustrate this.

The Use of Exposition. — We have said that Exposition means *explanation*. It is the most obvious of all our forms, for the simple reason that constantly, everywhere, you and I are called upon to explain or are asking for some explanation. Narration, Description, Argument, are for the most part our leisure forms of discourse; Exposition is our workaday form. As soon as we are able to talk we are asking for explanations; all of our education is procured, directly or indirectly, through explanation; we find our way in and about this world of ours by means of explanation; the newspapers and perhaps most of the books we read are predom-

inantly explanation ; all of our serious questions are demands for explanation ; every place we go, everything we see, needs to be explained or calls for explanation. The other forms are important, very important, but none of them is in such general use as Exposition.

Its Importance. — If, then, Exposition is of such wide use, it behooves us to study it with much care and to perfect ourselves in the expression of it. Perhaps we have asked some one to tell us how to drive to a lake or village, or how to play a game or solve a puzzle. And when he had “ explained ” perhaps we have been no wiser than before. He did not understand how to make a thing clear, though he may have had some conception of what we were inquiring about. As a rule, we must always mistrust the person who says “ I know but I cannot tell.” This is a sorry confession to make, for knowing a thing *thoroughly* implies the ability to tell it to some one else clearly. Until we can do this, our knowledge is usually imperfect, and certainly sealed. If we study the following brief excerpts, we shall soon see that the writer knew not only his subject but he knew also how to make it clear to some one else. These two kinds of knowledge are *equally* valuable, and they usually go hand in hand : —

1. Examination, like fire, is a good servant but a bad master ; and there seems to me to be some danger of its becoming our master. I by no means stand alone in this opinion. Experienced friends of mine do not hesitate to say that students whose career they watch appear to them to become deteriorated by the constant effort to pass this or that examination, just as we hear of men’s brains becoming affected by the daily necessity of catching a train. They work to pass, not to know ; and outraged Science takes her revenge. They do pass, and they don’t know. — HUXLEY.

2. Argentina is by far the most advanced of South American countries, and the reasons are not difficult to understand. In the

first place, Argentina extends from just within the torrid zone to the extreme southern end of South America. Thus the country is for the most part within the temperate zone, the climate of which favors the development of energetic people. Also the *range* of climate, from arid to rainy and from tropical to temperate, insures a considerable range of products. A second reason for rapid advancement is the fact that, while there are mountains in the west, the remainder of the country is largely one vast expanse of *pampas*. These open, treeless plains have made it easy for settlers to move about and to carry on the industries of farming and ranching. This is quite in contrast to the unfavorable conditions in the Amazon valley; but it may be compared with the ease of settlement which the plains and prairies of the United States have afforded.

Such favorable conditions have served to attract many immigrants from Europe, and there is, therefore, a larger percentage of pure-blooded whites here than in other parts of South America. Largely for this reason the government of Argentina is decidedly better than that in most South American countries.

— TARR AND McMURRY'S *Advanced Geography*.

3. The Eaved Cornice: We may give it this name, as represented in the simplest form by cottage eaves. It is used, however, in bold projection, both in north and south and east; its use being, in the north, to throw the rain well away from the wall of the building; in the south, to give it shade; and it is ordinarily constructed of the ends of the timbers of the roof mask (with their tiles or shingles continued to the edge of the cornice), and sustained by spurs of timber. This is its most picturesque and natural form; not inconsistent with great splendor of architecture in the medieval Italian domestic buildings, superb in its mass of cast shadow, and giving rich effect to the streets of Swiss towns, even when they have no other claim to interest. A further value is given to it by its water spouts, for in order to avoid loading it with weight of water in the gutter at the edge, where it would be a strain on the fastenings of the pipe, it has spouts of discharge at intervals of three or four feet — rows of magnificent leaden or iron dragons' heads, full of delightful character, except to any person passing along the

middle of the street in a heavy shower. I have had my share of their kindness in my time, but owe them no grudge; on the contrary, much gratitude for the delight of their fantastic outline on the calm blue sky, when they had no work to do but to open their iron mouths and pant in the sunshine. — RUSKIN'S *Stones of Venice*.

4. The best way to make a fire quickly is, first, to lay two good-sized sticks on the ground as a foundation, then across them at right angles lay a course of dry twigs, or splinters, not quite touching each other; on these, at one side, place your tinder, of paper, bark, or whatever it may be; then on top of this put two other cross-sticks, smaller than the bed-sticks; over this a cross-layer of larger twigs, and so on, building the pile cob-house style, and gradually increasing the size of the sticks. Such a pile will roar within half a minute after a match is touched to it, and if the upper courses are of split hickory, or other good hard wood, it will all burn down to live coals together. — KEPHART'S *The Book of Camping and Woodcraft*.

THE FIRST REQUISITES IN EXPOSITION

Clearness. — Nowhere is perfect clearness so important as in Exposition. And we are of course aware that we cannot make anything clear to others until we ourselves have it clearly in mind. In order to get anything clear to ourselves, it is necessary to turn it inside out, so to speak, in our own thinking, until we see the relative value of its different divisions, until, in short, we get its *plan*. When we come to the expression of our thoughts, this formulation along the lines already laid down in earlier discussions of the plan will almost in itself insure clearness.

Adaptation. — But there are special problems and special aids for clearness that should be noted and experimented with at this point. First of all, in order to be clear, we must invariably adjust our explanation to the knowledge and the capacity of the hearer or reader. An explanation of how to catch a trout would necessarily have to be much fuller for a

boy who had lived in the streamless desert country of the West, than for, let us say, a New London boy who had fished always, though not for trout. An explanation of your coaching methods in basket ball which would satisfy a girl from a high school elsewhere in the state, would be extremely insufficient for an English girl from one of the London schools.

Choice of Words. — Likewise, we must adjust not only our information and the amount of it, but our language, to the needs of the hearer. Explaining to a child how a willow whistle is made requires a much simpler form of expression, for instance, than explaining to a grown-up how a steam whistle is constructed. If we were called upon to explain to our parents our daily school program and its operation, we should have to be much clearer and more detailed in our choice of explanatory terms than in discussing the same thing with a young student from another city. In the latter case we could use many technical terms, or terms local to school life. In the former we should have to omit all these. "Rapid dismissal," "recitation," "study period," are probably terms more or less vague to our parents. But our school friend in another city knows at once what they mean, and we may use them in our letter to him without fear of misunderstanding. Talk and write with the other person's point of view and knowledge always in mind, — then you add enormously to your chances of being clear.

EXERCISES

- I. Write two brief expositions of any American game, one for a middle-aged American, one for an English boy or English girl.
- II. Write two brief expositions of the important features of your school life, one for a student at another school, one for an Italian immigrant.

- III. Write two brief expositions of a simple chemical or physical experiment, one for a schoolmate, one for a laboring man with only a common-school education.
- IV. Discuss briefly the causes of some important historical event, once in the form of a report to your teacher of history, once for a boy or girl several years younger than yourself.

Completeness. — Nothing is so essential to clarity as that completeness which gives us Unity in our work. Leave *one* step out of your explanation and the stairway to a complete understanding is broken. The worthlessness of most sets of directions on patent card games, many recipes, and many guidebooks, may be either humorous or tragic according to the circumstances. They are worthless, because they are not clear, and they are not clear because they are incomplete. One point is left out, and that wrecks all. The value of the famous Baedeker series of guidebooks lies very much in their completeness. Every direction necessary, no matter how slight, is included. Test your plan for Completeness, if you wish to be clear when you write it out.

The best way to secure Completeness is to follow some order of explanation which corresponds to the development of the thing to be explained. We shall treat this more thoroughly when we come to the methods of exposition, but let us experiment a little with it under this heading, for clearness depends upon a successful result. Suppose we are called upon to explain how bread is made. We would not start our explanation by saying, "Put it in the oven and bake about one hour." This would be to begin almost at the very end. No, we would start with mixing the flour, and then proceed, step by step, through the different processes until we were ready to depict the brown loaves as taken from the oven. This would be logical and chronological; that is, our explanation would follow the necessary processes in

the order both of operation and of time. And we would be equally careful, of course, not to omit any of the various operations. If, for instance, we omitted to mention the division into loaves, our listener would be bewildered on hearing the word "loaves" when we came to speak finally of the completed baking. It is the same with the other operations; if one is omitted, we shall have broken a link in a chain of thought. The following plan will indicate clearly a logical and complete course of procedure in dealing with this subject:—

HOME-MADE BREAD

- I. Materials.
 1. Flour.
 2. Water or milk.
 3. Yeast.
 4. Salt.
 5. Sugar.
- II. Mixing to form a sponge.
 1. Preparation.
 2. Stirring.
 3. Treatment.
 - a. Set in warm place to aid yeast development.
- III. Raising period.
 1. Raising of sponge.
 2. Kneading in lump.
 3. Second raising.
- IV. Molding into loaves.
 1. Raising in loaves.
- V. Baking.
 1. Object.
 - a. To cook starch.
 - b. To kill yeast.
 - c. To expel alcohol.

To illustrate further, suppose some one asks us how he can best go from some given place to another. To make our explanation logical we must start *from the place* where the question is asked and proceed in our imagination with him, step by step. To make our explanation complete, we must omit no single detail of the way, no connection or change along the course of his travel. Nor must we include any detail that is not directly connected with the route. We must tell all that is necessary, and no more than is necessary. "Over-completeness" is just as serious a fault as incompleteness, though we do not hear nearly so much about it. Selecting just the right material and just the right *amount* of it, gives us that happy medium, *completeness*, which is necessary for Unity in our expression. If we were asked in Chicago to explain an interesting route to Odessa, we should frame our information as follows:—

1. By rail to New York.
 - a. Twentieth Century Limited.
2. By water to Liverpool.
 - a. Cunard Flyers.
3. By rail to London.
4. By rail and water to Paris.
 - a. *Via* Dover and Calais.
5. By rail to Constantinople.
 - a. *Via* International Express.
6. By water to Odessa.

We have indicated clearly and logically every step of the journey for one of the pleasantest routes to Odessa from the place where we were asked the question. Our main headings indicate changes; our subheadings indicate means. Let any one of these be omitted, and our explanation will not be complete. If we omit 4 and say for 5 "by rail and water to Constantinople," the traveler will be misled into thinking

that he is not obliged to change cars in Paris. Our plan, therefore, as it stands, is coherent and unified. Any rearrangement or omission of topics will lead to confusion.

EXERCISES

- I. Examine and criticize the following plans from the point of view of completeness: —

MEDIEVAL MANORS

1. Introduction.
 - A. What they were.
 - B. When they were.
 - C. Who lived in them.
2. Discussion.
 - A. Situation.
 1. The lord's house.
 2. The court.
 3. The serfs' houses.
 4. The church.
 - B. Occupants.
 1. How they made their living.
 2. What they did.
 - C. The rules.
 1. The lord head of it.
 2. His representatives.
 3. The duties of the court.
 4. The duties of the serfs.
3. Conclusion.
 - A. What good for the world.
 - B. How they broke up.

VEHICULAR TRAFFIC

1. Definition. — Vehicles include everything on wheels or runners, except street cars and baby carriages.
2. Origin.
 - A. Deputy Police Commissioner Piper was sent abroad in 1902,

- a. He studied the systems abroad.
 - b. He returned to New York.
 - c. The block system was adopted.
3. Uses.
- A. Every one profits by this new system.
 - B. For quick conveyance.
 - C. For pleasure.
 - D. To carry freight.
4. Effects.
- A. Vehicles can move more rapidly and safely.
 - B. People can cross streets without danger.
 - C. Transportation accomplished more cheaply.
 - D. Less trouble from blocks.
- II. (a) Write or outline a complete set of directions for getting from your house to a friend's house in another city.
- (b) Write a set of complete and clear directions for playing some unfamiliar game, or for making something.

METHOD IN EXPOSITION

Coherence and Emphasis

From the Known to the Unknown. — You and I in giving information build upon information already possessed. As soon as we see something round, we think of ball, because we have learned to call round things balls. To this old knowledge we attach the new, — *golf-ball, base-ball, tennis-ball, foot-ball*, etc. So, when we are asked a question, we attach our answer to it. The question being known, we add to it the unknown. Hence, the only proper way to answer a question is by repeating it with the answer attached to it. We always do this in our thought, whether we will or not: —

Why do you come to school?
I come to school to learn.

Suppose that we understand how a steamship is propelled and we have a friend who wants us to explain how the huge vessel makes progress through the water. He probably knows how to row, or has seen others row. Therefore we begin with the *known*, and start by explaining the principle of rowing, which he will readily comprehend, and then proceed to show him that propulsion in the huge steamship is but the same principle very highly developed. The complicated unknown has been made easier to him because we have proceeded from the simple illustration of rowing, which he knows all about.

One method in explanation, therefore, and a good one wherever it can be applied, is from the known to the unknown, from the simple to the complex, from the old to the new. This method will enable us to unfold our exposition point by point, each further one growing out of the preceding until the whole subject is made clear.

The Chronological Method. — But some subjects do not lend themselves to this. The important connecting element in them does not seem to be development from simple to complex, or known to unknown. It is apparently from first, to second, to third, etc. If the time element is more apparent than any other, let us seize upon this as our method and use the chronological order of development. It was this we used in our discussion of bread making and of the trip to Odessa. It is this we would probably use in explaining how to bat a ball, how to build a canoe, or how America threw off the English yoke.

The Enumerative Method. — Choose whichever method seems better to you, but *have a method*. If in your subject you can see possibility for neither of those suggested, then hold it together for your reader by enumerating at the beginning the divisions which you have made in your mind, and intend,

one by one, to take up. This enumerative method is more artificial than the others, but it is a method.

EXERCISES

- I. Suggest the methods of development which should be applied to the following subjects in order to secure Coherence: —

Plowing

The Class Divisions of My School

A Bank

The First Year of the Civil War

Kipling's Stories

A Department Store

How to Build a Canoe

What I Hope to Get from High School

Boys I Have Known

- II. Test your conclusions by working out rough outlines. Can any of these subjects be fitly developed according to more than one method?

Diagrams. — Again, we know how natural it is to resort to pencil and paper when giving directions to some one. We know, moreover, that the best way to explain the arrangement of a city or a country is by a *map*. Hence in exposition of whatever kind, do not hesitate to elucidate the various points, whenever advisable, by marginal diagrams, lettered and explained, or by inserted drawings. The exposition will then appeal to the understanding through the eye as well as through the ear, and thus be made doubly clear.

EXERCISES

- I. Write an account of your city block, or your farm, illustrating by a map.
- II. Write an explanation of a simple mechanism, a cooking vessel, an ornament, a piece of jewelry, a dress, a necktie, or a rug, illustrating by diagrams.

- III. Write a brief account of how to perform some bodily act, such as the high jump, or a dance step, illustrating by diagrams.

Coherence in Exposition. — The methods discussed above are practical means of securing coherence in our composition. The results will show that if our method of development is logical, our coherence will have been assured. And furthermore, if we have thus made our work coherent, it will nearly always prove also to be unified and emphatic. With a logical step-by-step development, no extraneous matter can very well slip in, and no needed matter be very well left out. Furthermore, the most important part of our essay, which is, of course, the final result of our exposition, will be placed at the end, the position of emphasis, and be given the space which its importance demands.

Emphasis in Exposition. — But Emphasis in Exposition, although Coherence helps it materially, needs some special attention. In the enumerative method, for instance, where each part of the composition *can* be placed anywhere (provided that we say in our enumeration where it is to be placed), it is well to decide which part is the most important, and put it last.

Again, the Introduction is especially important in this form of composition, if we wish Emphasis. If we omit the introductory details, — when introductory details are required, — we shall have trouble all along the line in making ourselves clear. The gathering of material for performing some experiment; the first steps in getting from one place to another; the definition of the subject to be dealt with, — all these things are important at the outset and must receive emphasis there. Furthermore, in the Conclusion, we shall sometimes need to accent the chief points of our explanation. This can be done, *if necessary*, not by means of dry repetition,

but by a restatement, in other words, of what has been proven all along the way.

If our explanation is a long one, it is well, at the conclusion of prominent topics, to stop and review what has been learned so far, and to tell what remains yet to be proved. We are all familiar with such expressions as "Keeping in mind now this point, let us look," etc., "From this point, we are led naturally to this conclusion," etc. These are graceful turnings from one landmark to another in exposition. They, of course, beget Coherence. But they likewise equally secure for us Emphasis. We know how teachers insist, by one means or another, upon careful reviews of points they have explained to us. Sometimes they ask questions about them; sometimes they have the points restated in new terms; sometimes they repeat them *verbatim* as they were originally given. Whatever the method of repetition, the purpose is always to emphasize the explanation. And thus, in our explanations to others, we must not only emphasize the preparation at the very outset, by way of an introduction; not only emphasize the points explained by a lucid conclusion; but all along the development we must keep repeating the results of our minor operations, as they lead one into another. In the illustrative outlines that follow at various places in this chapter, test closely for Unity, Emphasis, and Coherence.

EXERCISES

- I. From the list of subjects for compositions given on page 146 of Chapter V, select ten upon which you have not yet written.
- II. For each of these ten determine whether there is needed a formal paragraph of introduction, or whether the introductory material can be worked into the first paragraph of the development. Write the first paragraph.
- III. For each of these ten determine what phase of the subject should be given emphasis of position, and put it at the end of the development.

- IV. For each of these ten determine whether or not a formal summarizing paragraph is needed. If it is needed, write this paragraph.

THE KINDS OF EXPOSITION

Having now learned the value of clearness and completeness in Exposition, and having furthermore studied the best methods of procedure in developing this form of discourse, let us examine the different kinds of subjects we may have to explain, and classify the kinds of Exposition suited to them. The kinds of Exposition may be named roughly in order of difficulty, as —

- Exposition by Enumeration.
- Exposition of Position.
- Exposition of Circumstances and Conditions.
- Exposition of Processes.
- Descriptive Exposition.
- Exposition of Theories.
- Exposition of Characters.
- Exposition by Abstracts or Summaries.
- Exposition by Criticism.

All that has been said before regarding Unity, Coherence, and Emphasis applies to each and every one of these types. No one of them is very different from the other. Yet each one should be developed somewhat differently from the rest, if the best results are to be obtained. Our method of treatment will be to define each of these, to study illustrative plans, and then illustrative excerpts from standard authors.

Enumerative Exposition is the simplest form of Exposition. It is the explanation of something that calls for explanation chiefly through a division into parts or kinds. When these have been enumerated and defined, we have done about all

that is necessary by way of making the subject clear. We have already used this kind of Exposition as a method of holding together subjects that did not lend themselves to a more logical coherence. It is for subjects of this kind that we use Enumerative Exposition.

This Enumerative Exposition states in a somewhat detailed way the specific equivalents of a generic term. Such subjects as "Trees," "Buildings," "The Different Kinds of Boys I Know," "The Football Team," etc., obviously call for this kind of development. They are to be divided into sections, like a pie, at the very outset.

EXERCISES

I. Study the following outline, which illustrates this type of Exposition:—

THE AEROPLANE

1. Definition.

- A. A vehicle made of wood and steel, put together to fly in the air.
- B. Its shape is that of a bird.
 - a. Wings.
 - b. Slats.
 - c. Shafts.

2. Origin.

- A. The first successful machine that flew was a French model.
- B. First it was formed as a long shaft, with two wings.

3. Kinds.

- A. Monoplanes.
 - a. Dirigible.
 - b. Non-dirigible.
- B. Biplanes.
- C. Demoiselle.
- D. Curtis single plane.
- E. Single propeller.
- F. Percy Perce flyer.
- G. Dorable Plane.

4. Uses.
 - A. To fly speedily through the air.
 - B. Transportation of passengers.
 - a. Pleasure.
 - b. Business.
 - C. Transportation in times of war.
 - a. On land.
 - b. On sea.
5. Effects.
 - A. Will go faster than train.
 - B. Will go faster than ships.
 - C. Will affect people.
 - a. Commercially.
 - b. Scientifically.

II. The following excerpt is from *The Club* in *The Tattler* of Addison and Steele. An enumerative outline should be made of it :—

Our club consisted originally of fifteen ; but, partly by the severity of the law in arbitrary times, and partly by the natural effects of old age, we are at present reduced to a third part of that number : in which, however, we hear this consolation, that the best company is said to consist of five persons. I must confess, besides the aforementioned benefit which I meet with in the conversation of this select society, I am not the less pleased with the company, in that I find myself the greatest wit among them, and am heard as their oracle in all points of learning and difficulty.

Sir Jeffrey Notch, who is the oldest of the club, has been in possession of the right-hand chair time out of mind, and is the only man among us that has the liberty of stirring the fire. This our foreman is a gentleman of an ancient family, that came to a great estate some years before he had discretion, and run it out in hounds, horses, and cock fighting ; for which reason he looks upon himself as an honest, worthy gentleman, who has had misfortunes in the world, and calls every thriving man a pitiful upstart.

Major Matchlock is the next senior, who served in the last civil wars, and has all the battles by heart. He does not think any action

in Europe worth talking of since the fight of Marston Moor; and every night tells us of his having been knocked off his horse at the rising of the London apprentices; for which he is in great esteem among us.

Honest old Dick Reptile is the third of our society. He is a good-natured indolent man, who speaks little himself, but laughs at our jokes; and brings his young nephew along with him, a youth of eighteen years old, to shew him good company, and give him a taste of the world. This young fellow sits generally silent; but whenever he opens his mouth, or laughs at anything that passes, he is constantly told by his uncle, after a jocular manner, "Ay, ay, Jack, you young men think us fools; but we old men know you are."

The greatest wit of our company, next to myself, is a Bencher of the neighboring Inn, who in his youth frequented the ordinaries about Charing Cross, and pretends to have been intimate with Jack Ogle. He has about ten distichs of Hudibras without book, and never leaves the club until he has applied them all. If any modern wit be mentioned, or any town-frolic spoken of, he shakes his head at the dullness of the present age, and tells us a story of Jack Ogle.

For my own part, I am esteemed among them, because they see I am something respected by others; though at the same time I understand by their behavior, that I am considered by them as a man of a great deal of learning, but no knowledge of the world; insomuch, that the Major sometimes, in the height of his military pride, calls me the Philosopher: and Sir Jeffrey, no longer ago than last night, upon a dispute what day of the month it was then in Holland, pulled his pipe out of his mouth, and cried, "What does the scholar say to it?"

III. Choose three subjects suitable for Enumerative Exposition, devise fitting titles, make outlines, and write a composition from one of them.

By **Exposition of Position** is meant an explanation of the location of some place or thing, or a direction as to how to reach a certain place. If Enumerative Exposition, just discussed, is the simplest form, then the Exposition of Position

is the form in most common use. We know how often we are called upon to answer questions as to how to get to a certain place; how often we ourselves ask such a question. And again, to place an object in relation to its surroundings — a house, for instance, — is a common task. We have discussed this type of exposition on page 200, in our outline of the trip from Chicago to Odessa. In that outline we used the points of change as the main divisions of our plan, and this is the method followed in such exposition when it answers the question, How do I get there? It is often worked out by description; that is, by describing certain objects that will stand out strikingly on the way from one place to another. But these descriptive phrases must of course be kept subordinate to the exposition.

EXERCISES

I. Study the following plan of the location of a building :—

LOCATION OF OBSERVATORY

A. Location.

1. In relation to city.
 - a. Directly southwest.
2. In relation to surroundings.
 - a. On high elevation.
 - b. Amidst trees.
 - c. Overlooking whole city.

B. Special marks of recognition.

1. Round top tower.
2. Bright red brick.
3. Isolation.

C. Way to reach it.

1. By car.
 - a. Take southbound car at City Hall.
 - b. Go to end of line.
2. On foot.

- a. Walk to left on leaving car.
 - b. Turn to right at first road to right.
3. By cable elevator.
- a. At foot of steep incline.

II. Read and outline the following excerpt : —

RESTORMEL CASTLE

The Castle is situated about a mile and a half due north of Lostwithiel and in itself is as delightful and romantic a ruin as could be imagined. From Lostwithiel take the road next to the Talbot Hotel. It leads along a lovely valley, thickly wooded on the left, and affording a view of the Fowey river and the main line of the railway to the right, across the meadows. After a long mile the road turns sharply to the left, uphill, leaving extensive farm buildings on the right in the corner. The Castle is now easily seen across the hill, a couple of hundred yards from the road, on the right. The ruin is one of great beauty, enveloped in a luxuriant growth of ivy and ferns. The central area is grass-grown, and contains a seat or two. To the right and left of the entrance, steps enable one to reach the upper story and to walk round the ruined walls.

III. Choose three subjects suitable for Expositions of Position, devise fitting titles, make outlines, and write a composition from one of them.

The **Exposition of Circumstances and Conditions** is wider in its range than almost any other kind. It covers a vast number of subjects and always demands broad, general treatment. The title "Accidents" would demand Enumerative Exposition; we should be obliged to enumerate and define the different kinds of accidents. The title "Where the Accident Occurred" would require treatment by means of Exposition of Position; we should have to locate the place, or direct some one how to find it. If, however, we wish to explain "How the Accident Occurred," that is, its cause and its effect, we would require this third type of Exposition.

In order to make the cause and effect clear, we shall, in all probability, have to tell when and where and to whom it occurred. In other words, we shall have to surround the whole subject, omitting no condition or circumstance touching upon it. A subject to which we can apply all our quintet of questions is a subject to be explained by this method. Such abstract subjects, for instance, as "Coal," "Raisins," "The Earthquake," etc., are typical ones for an Exposition of Circumstance. Usually the plan of development will be that indicated in Chapter II, pages 17-19, our main division falling into one or another of the three following forms, with, to be sure, appropriate subordinate headings: —

1. Definition.	1. Who (or what).	1. Introduction.
a. Cause or manufacture.	a.	a. Definition.
b.	b.	b. Cause.
2. Origin (source).	2. When.	2. Discussion.
a.	a.	a. Kinds.
b.	b.	b. Uses.
3. Kinds (parts).	3. Where.	3. Conclusion.
a.	a.	a. Effects.
b.	b.	
c.		
4. Uses.	4. Why.	
a.	a.	
b.	b.	
	c.	
5. Effects.	5. How.	
a.	a.	
b.	b.	
c.		

Narrative is suggested to us by such a subject as "How the Accident Occurred"; indeed, the composition may have

to assume the narrative form in order to *explain* it clearly. The only difference between Narration and Exposition, in such a case, is in the purpose of each. The latter aims to explain, though it may have to select the narrative method. The former aims primarily at recounting the incidents. We shall study this difference again when we come to the chapter on Narrative.

EXERCISES

I. Study the following plan : —

MATCHES

A. Definition.

1. Pieces of various inflammable material.
2. Prepared for the purpose of obtaining fire readily.

B. Origin.

1. Splints cut with knives acting transversely to each other.
2. Six parts chlorate of potash, two parts powdered loaf sugar, one part gum arabic, and the whole covered with a little vermilion.

C. Kinds.

1. Friction matches.
 - a. Light is obtained by striking anything.
2. Safety matches.
 - a. Light is obtained by striking a special material.

D. Uses.

1. For lighting and ignition.

E. Result.

1. Cheap, convenient, and satisfactory to every one.
2. A large match industry has been established by nearly every nation.

II. Outline the following excerpt : —

Let us try another method of making the chalk tell us its own history. To the unassisted eye chalk looks simply like a very loose and open kind of stone. But it is possible to grind a slice of chalk down so thin that you can see through it — until it is thin enough,

in fact, to be examined with any magnifying power that may be thought desirable. A thin slice of the fur of a kettle might be made in the same way. If it were examined microscopically, it would show itself to be a more or less distinctly laminated mineral substance, and nothing more.

But the slice of chalk presents a totally different appearance when placed under the microscope. The general mass of it is made up of very minute granules; but, imbedded in this matrix, are innumerable bodies, some smaller and some larger, but, on a rough average, not more than a hundredth of an inch in diameter, having a well-defined shape and structure. A cubic inch of some specimens of chalk may contain hundreds of thousands of these bodies, compacted together with incalculable millions of the granules.

The examination of a transparent slice gives a good notion of the manner in which the components of the chalk are arranged, and of their relative proportions. But, by rubbing up some chalk with a brush in water and then pouring off the milky fluid, so as to obtain sediments of different degrees of fineness, the granules and the minute rounded bodies may be pretty well separated from one another, and submitted to microscopic examination, either as opaque or as transparent objects. By combining the views obtained in these various methods, each of the rounded bodies may be proved to be a beautifully constructed calcareous fabric, made up of a number of chambers, communicating freely with one another. The chambered bodies are of various forms. One of the commonest is something like a badly grown raspberry, being formed of a number of nearly globular chambers of different sizes congregated together. It is called *Globigerina*, and some specimens of chalk consist of little else than *Globigerinæ* and granules. — HUXLEY'S *A Piece of Chalk*

- III. Choose two subjects from the list on page 146, outline them for Expositions of Circumstance, and write a composition from one of them.

Such questions as "How do you do this?" "How is this made?" call for the Exposition of Process. This type

of Exposition is the educative type. It is by the explanation of processes in the different fields of knowledge that every young apprentice becomes a master. If to work with the hands is natural, then to explain that work to others is inseparable from it. How do you crochet that stitch? How do you make marble cake? How do you run an auto? In all these questions a sequence of operations is asked for; a process, that is. The large word here is *How*. The others of our group are small in proportion to this. In this kind of Exposition we may, if we choose, follow any one of the three methods of planning illustrated above, — or we may use headings drawn from the subject, as on page 199 in our plan for making bread; or better still, we may use three formal headings, such as —

1. Preparation,
2. Operation,
3. Completion,

employing appropriate subdivisions, of course, under each one. If we turn to the outline on making bread, we shall see how naturally these three major headings may be inserted at different steps of the process. It matters little which form we use, so long as we follow one consistently and clearly and accent the *how*, that is, the *operation*, much more than any of the other parts.

You can select from almost any one of your textbooks explanations of processes. You make much use of this form in your daily lives. Girls and boys are always being taught *how* to do things by their elders. They in turn are constantly telling one another *how* to play this or that, *how* to make something. Encyclopedias are full of articles on *how* machines are constructed, or *how* products are obtained.

EXERCISES

I. Examine the following plan closely : —

HOW TO GET IRON FROM ITS ORE

I. Preparation.

A. Materials.

1. Chemical materials.

a. Charcoal.

b. Iron ore.

c. Carbon.

2. Utensils.

a. Blowpipe.

b. Mortar.

c. Bunsen burner.

II. Operation.

A. Mixing the materials.

1. Mix ore and carbon in mortar.

2. Make a groove in a solid piece of charcoal.

a. In this put the mixture.

B. Heat the mixture on charcoal with the blowpipe.

III. Effects.

A. Pure iron is left.

II. Study and outline the following excerpts : —

1.

NERVE ACTION

Apparatus. — A stop watch, pencil, paper.

Directions. — Let the teacher write a vowel on a piece of paper which he shall keep covered. Arrange the class in a circle. Station a boy beside the teacher with a stop watch. Proceed as follows: The teacher shows the vowel to the pupil on his right, who whispers it to the pupil on his right as quickly as possible, and so on around the circle to the teacher again. All this as rapidly as possible. Let the boy with the watch release the stop at the second when the teacher exposes the letter to the pupil on his right, and stop it again when the last pupil repeats the letter to the teacher. Divide the

time elapsed by the number of pupils. The result will represent the average reaction time of each pupil. Change the arrangement of the pupils, and note whether the time varies.

From *Experimental Physiology and Anatomy*. Copyright, 1906, by Walter H. Eddy. By permission of American Book Company, publishers.

2. PREPARATION FOR COMPOSITE PORTRAITURE

I begin by collecting photographs of the persons with whom I propose to deal. They must be similar in attitude and size, but no exactness is necessary in either of these respects. Then, by a simple contrivance, I make two pinholes in each of them, to enable me to hang them up one in front of the other, like a pack of cards, upon the same pair of pins, in such a way that the eyes of all the portraits shall be as nearly as possible superimposed; in which case the remainder of the features will also be superimposed nearly enough. These pinholes correspond to what are technically known to printers as "register marks." They are easily made: A slip of brass or card has an aperture cut out of its middle, and threads are stretched from opposite sides, making a cross. Two small holes are drilled in the plate, one on either side of the aperture. The slip of brass is laid on the portrait with the aperture over its face. It is turned about until one of the cross threads cuts the pupils of both the eyes, and it is further adjusted until the other thread divides the interval between the pupils in two equal parts. Then it is held firmly, and a prick is made through each of the holes. — *Galton*.

III. Make specific the title "How to Do or Make Something," and write an Exposition of Process according to the title you choose.

Descriptive Exposition is the attempt to explain accurately the nature or the appearance of a machine, a mountain, a mineral specimen, — anything that may require such treatment. It differs from pure description in that its primary object is to *explain*, rather than to *suggest* a picture or an effect, but the two are mutually helpful and often used together. You may wish to give a thorough account of the parts of an automo-

bile engine, of the dimensions and topography of a farm, of the features of some savage tribe. All these require Descriptive Exposition. The most notable instance is to be found in the so-called Bertillon system, whereby a man is so accurately described as to dimensions of limbs, features, shape of nose, of mouth, individual marks on the body, finger-prints, etc., that he may be positively identified, let him try as best he can to change his appearance. This is a famous method of detecting criminals.

In writing Descriptive Exposition, perhaps the plan suggested for Enumerative Description is the most useful. Whatever you are to describe may be divided into parts, and each part discussed in due order.

EXERCISES

I. Study the following plan : —

SILVER LAKE

I. Introduction.

A. Its location.

B. How I came to know it.

II. Discussion.

A. Shape.

1. It would be a square, except for a point which projects into the northern half.

2. The more westerly of the two northern coves extends a quarter of a mile farther than the other.

B. Size.

1. A mile is its greatest length.

2. A half mile is its greatest width.

C. Depth.

1. Two hundred feet in the center.

2. Deep everywhere near the shores, except in the coves.

D. Character of the water.

1. Very clear.

2. Very cold.

E. Shores.

1. Wooded everywhere except for the meadow at the north.
2. The forest on the west shore is primeval.
3. Low hills bound it on every side but the south.

III. Conclusion. (Is one necessary?)

II. Study and outline the following excerpt:—

Tom followed his guide through the schoolhouse hall, which opens into the quadrangle. It is a great room thirty feet long and eighteen high, or thereabouts, with two great tables running the whole length, and two large fireplaces at the side, with blazing fires in them, at one of which some dozen boys were standing and lounging, some of whom shouted to East to stop; but he shot through with his convoy and landed him in the long dark passages, with a large fire at the end of each, upon which the studies opened. Into one of these, in the bottom passage, East bolted with our hero, slamming and bolting the door behind them, in case of pursuit from the hall, and Tom was for the first time in a Rugby boy's citadel.

He hadn't been prepared for separate studies, and was not a little astonished and delighted with the palace in question.

It wasn't very large certainly, being about six feet long by four broad. It couldn't be called light, as there were bars and a grating to the window, which little precautions were necessary in the studies on the ground floor looking out into the close, to prevent the exit of small boys after locking-up, and the entrance of contraband articles. But it was uncommonly comfortable to look at, Tom thought. The space under the window at the further end was occupied by a square table covered with a reasonably clean and whole red-and-blue check tablecloth; a hard-seated sofa covered with red stuff occupied one side, running up to the end, and making a seat for one, or by sitting close for two, at the table; and a good stout wooden chair afforded a seat to another boy, so that three could sit and work together. The walls were wainscoted halfway up, the wainscot being covered with green baize, the remainder with a bright-patterned paper, on which hung three or four prints, of dogs' heads, Grimaldi winning the Aylesbury steeplechase, Amy Robsart,

the reigning Waverley beauty of the day, and Tom Crib in a posture of defense, which did no great credit to the science of that hero, if truly represented. Over the door was a row of hat pegs, and on each side bookcases with cupboards at the bottom; shelves and cupboards being filled indiscriminately with schoolbooks, a cup or two, a mousetrap and brass candlesticks, leather straps, a fustian bag, and some curious looking articles, which puzzled Tom not a little, until his friend explained that they were climbing irons, and showed their use. A cricket bat and small fishing rod stood up in one corner. — HUGHES' *Tom Brown's Schooldays*.

III. Choose three subjects suitable for Descriptive Exposition, outline them, and write a composition upon at least one of them.

A **theory** is a plan or a belief that men prove or verify by means of observation and experiment. The results of such observation and experiment demand the expository form of discourse for their elucidation. This is what is meant by the **Exposition of Theories**. You and I have convictions about many things, and we not uncommonly desire to explain them. We shall perhaps fall into the error of supposing this type of exposition to be argument. It is not argument, however, because we are not opposing one belief or theory *against* another; we are trying to make clear rather than to persuade; we do not care to see our theory stand as true unless it is true. We are champions of our theories only in so far as they deserve to be championed for the enlightenment of all. Newton had a theory about gravitation. He pondered it long until he proved it true. Then he explained it to the world. Its truth proved to be irrefutable and hence not debatable. In the same way Darwin held a theory about evolution; Copernicus about the system of the universe, and both of these had to be explained before the world accepted them.

Usually there are four divisions in the explanation of a theory:—

1. Statement of theory.
2. Explanation of theory.
3. Observation (experiment, experience).
4. Conclusions.

In case the theory held is new or generally discredited, we should add a point in refutation of objections made against it. We may, for instance, have a theory about study, which in our own case at least works well, though an opposite theory may be held by others which works better for them. Our plan might stand as follows:—

MY THEORY OF STUDY

- I. Statement.
 1. My theory is that, whatever subject we may be studying, we should have pencil and paper at hand and jot down notes all along the way.
- II. Explanation.
 1. Divide lesson into units.
 2. Study each one separately.
 3. Make notes for each unit or section.
 4. Take these in some suggestive form.
- III. Experiment (illustration).
 1. Chapter on Exposition.
 - a. Four sections.
 2. Notes on each section.
 - a. Unity and Coherence.
 - b. Method.
 - c. Kinds.
 - d. Emphasis.
 3. Review of notes.
- IV. Conclusions.
 1. I find the material easier to recall than after a mere reading.
 2. I have the salient features in a nutshell.
 3. I can now review the whole easily and quickly.
 4. Hence, my theory seems to be substantiated, at least in my own case.

EXERCISES

I. Examine the following plan : —

IS MARS INHABITED?

A. Statement.

1. I believe the planet Mars to be inhabited by some kind of intelligent being.

B. Explanation.

1. The planet.

- a. Its location in the heavens.
- b. Its comparative size and form.
- c. Its distance from earth.

2. The means of study.

- a. Powerful telescopes.
- b. Accumulation of centuries of astronomic study.

C. Observation.

1. Examination of atmosphere.

- a. Shows it is habitable.
- b. Not unlike that of earth.

2. Certain corroborative marks.

- a. Canals?
- b. Rivers?
- c. Lakes?
- d. Mountains?

D. Conclusions.

1. The physical features seem to indicate conditions not very dissimilar to those on earth.
2. There are certain indications of achievement other than by nature.

E. Refutation of objections.

1. No other planet is observed to be so favorable to life.
2. This belief has been held for many years.
3. Methods of observation are more perfect to-day than ever before.
4. Our observations not only go beyond all that have been previously made; but

5. They are corroborative of all the most fanciful speculations that have been made in the past.

II. Study and outline the following excerpt : —

More interesting, however, than the detail of color is the structure of the hair among men of genius. Upon this phase of the subject our data lend marked sanction to a popular fancy mentioned in an early paragraph of this paper. The "poet's ringlets" seem to represent a distinct fact in biography. Of the sixty individuals whose hair is described in our data the structure of the hair is given as to twenty-six, and of these twenty-two possessed curly or wavy hair. It is an interesting circumstance that of these twenty-two personages no less than nineteen were poets, artists, or literary men. Hair of marked softness or fullness seems likewise a frequent accompaniment of artistic and literary genius. The abundant hair of musicians, as observed upon the concert platform, will in this connection suggest itself to the reader.

In view of the prejudice in all ages against coarse, bristling hair, the personal qualities of Napoleon and Andrew Jackson are not unworthy of note in connection with the structure of the hair in those cases, and the Indian-like hair of Webster, perhaps, we may associate with the coarse strain that betrayed itself not infrequently in the character of that distinguished personage; but the wiry hair of Lowell is a warning against too hasty a generalization, and the straight hair of Grieg may read to us a valuable lesson against carrying too far the notion that wavy hair is the unfailing accompaniment of artistic genius.

* * * * *

Genius would seem to abide chiefly with the class of humanity called by Huxley the "Xanthachroic," with their tall stature and blue or gray eyes; but the hair of that type ranges from straw-color to chestnut, whereas the hair of genius, as we have seen, is in the very large majority of cases dark. . . .

Beyond this it may be safe so far to generalize as to declare that individuals of artistic or literary genius in general possess wavy or curly hair, and that even in the case of genius it is not amiss to look

for a coarse organization where the hair is coarse and stiff. If, moreover, our data may be relied upon, red and yellow hair rarely accompany genius.

It must be confessed, however, after all is said, that anything beyond tentative conclusions seems forbidden by the scantiness of the data available upon this subject. The inattention of many biographers to the details of personal appearance is a blighting obstacle in inquiries of this nature.

— *The Literary Digest*, Oct. 12, 1912.

III. Explain in writing or orally a chemical, a historical, a physical, a mathematical, or a political theory.

By **Exposition of Character** is meant the detailing and explanation of the characteristics of a person. The character sketch may be very much enhanced by the use of subordinate description. We may be able to throw a good deal of light upon a person's character and disposition by telling just what this person looks like. Such expressions as "pug nose," "large jaw," "high forehead," "keen eye," and many others with which, so to speak, we earmark our friends, are descriptive, to be sure, but they are at the same time significant of characteristics. Yet we must concern ourselves primarily in character portrayal with explanation, placing our descriptive details in the introduction or introducing them along with, and subordinate to, the characteristic on which each throws light.

Roughly speaking, there are three different methods of drawing up a character sketch of a person, though these, it must be remembered, are in no wise hard and fast, and are subject always to a wide range of variance. Indeed, it is not too much to say, perhaps, that the character sketch of a person should be like the person, and, since no two people are quite alike, hence no two character sketches can be quite alike. The three general styles, however, are illustrated by the three following plans:—

A

MY FRIEND

- I. His characteristics.
 - A. Honest.
 - B. Hard-working.
 - C. Faithful.
- II. Honest.
 - A. Found employer's purse and returned it.
 - B. Found a watch and advertised for the owner.
 - C. Treasurer of our club for the last six years, and has always kept accurate accounts of the club's moneys.
 - D. Is connected with the treasurer's department, in his place of business, and is trusted by all.
- III. Hard-working.
 - A. Goes to school and works at night.
 - B. Does his lessons after work.
 - C. Stands high in his studies.
 1. Although handicapped by his work.
- IV. Faithful.
 - A. Is a firm friend.
 1. Always to be relied upon.
 2. Keeps things to himself.
 3. Helps me when I am in need of aid.
 - B. To his employer.
 1. Does extra work.
 2. Must be told only once.
 3. Looks out for employer's interests.
 - C. To his own best interests.
 1. Takes regular exercise.
 2. Neither smokes nor drinks.
 3. Keeps his mind developing.
 4. Tries to be always cheerful.
- V. Fine fellow.
 - A. All these qualities prove it.
 - B. His friends all say so.

B

OUTLINE OF THE CHARACTER OF JOHN WILLOUGHBY, Esq.

- I. The story of his meeting with the tramp.
 - A. It occurred at Broadway and Sixty-fourth St.
 - B. The time was the middle of June.
 1. It was on the afternoon of a hot day.
 - C. The tramp told him a "hard luck" story.
 - D. He acted generously toward the tramp.
 1. Bought him a fine dinner.
 2. Gave him a suit of clothes.
- II. The story of the runaway incident.
 - A. It occurred on a thickly populated, downtown tenement street.
 - B. It was on a hot, sultry summer evening.
 1. The streets were crowded.
 - C. A runaway occurred.
 1. The horses were frightened by a fire engine.
 2. They were hitched to a department store delivery wagon.
 3. Many children and pedestrians were in the path of the runaway.
 - D. He stopped the runaway.
 1. He thereby saved many lives.
 2. He was given a gold medal.
- III. The story of the package of securities.
 - A. He found a package of securities.
 1. They had no identification marks on them.
 - B. He saw an "ad" in a lost and found column, describing the package.
 - C. He returned the package to its owner.
 1. The owner was a rich man.
 2. Willoughby refused the reward.
- IV. Conclusions as to his character.
 - A. He was generous and kind hearted.
 1. This is shown by the story about the tramp.

B. He was brave.

1. He stopped a runaway at the risk of his own life.

C. He was honest.

1. He returned a package of securities to its owner.

C.

FRANCIS PARKMAN

I. A history of the life of Francis Parkman is necessary in order to appreciate the grandeur of his character.

A. His health had always been delicate.

1. As a child he was weak and sickly.
2. In later years he was a physical wreck.

B. Early life and education.

1. His family were well-to-do.
2. He attended school and college.

C. His life work.

1. He decided to write a history of the Indian race and of the formation of the country.
2. He traveled to the Sioux country to obtain material for his first book, *The Oregon Trail*.
 - a. Unfortunately the hardships he suffered undermined his health, and he became almost blind.
3. He wrote the *Conspiracy of Pontiac* by means of a frame which made it possible to write with closed eyes.
4. In later life he wrote the great book, *France in the New World*, in spite of almost total blindness and constant pain.

II. Analysis of his character.

A. The keynote of it is courage.

1. He carried his work through in spite of almost insuperable difficulties.
 - a. During his early life he worked to develop strength to carry out his ambition.
 - b. Later on his life became almost unbearable.
 - (1) He was nearly blind and threatened by insanity.

- B.* His perseverance was magnificent.
1. He was unable to read and could write only a few lines a day.
 2. Notwithstanding these fearful obstacles he persevered in his work.
 - a.* When unable to write, because of his illness, he cultivated roses and wrote a remarkable book about them.
- C.* His energy and enthusiasm were tremendous.
1. As a boy he had a passion for chemistry.
 - a.* He worked so hard at this science that his health suffered.
 2. As a young man he developed a love of woodcraft.
 - a.* His health broke down because of his labors in that work.

III. Summary of his character.

- A.* His courage was unbounded.
- B.* He was persevering to the end.
- C.* His energy was untiring.
- D.* He represented the greatest intellectual and the highest moral type of American manhood.

Studying these carefully, we observe that *A* first enumerates the leading characteristics of the subject, then takes each one up in turn and draws a conclusion as to the character. *B*, on the other hand, is anecdotal; it tells a story, or more than one, illustrative of some particular trait in the character and thus leads us into an understanding of the character through one anecdote or a series of them. The third, *C*, accents one characteristic, which of course must be the most prominent characteristic of the subject, and centers all other characteristics around this in proper subsidiary place. It must be evident at once that for the portrayal of a person whose character is strongly assertive of a single trait, the *C* method is the best form of character sketch; that for por-

traying a person whose characteristics have been best noticed or brought out by way of incident, *B* is best; and that for the character sketch of the average person, *A* should be used.

EXERCISES

I. Examine the following excerpts, discuss their form, and outline them: —

1. More's devotion to principle, his religious fervor, his invincible courage, are his most obvious personal characteristics, but with them were combined a series of qualities which are rarely to be met with in the martyrs of religion. There was no gloom in his sunny nature. He was a wit, a wag, delighting in amusing repartee, and seeking to engage men in all walks of life in cheery talk. It was complained of him that he hardly ever opened his mouth except to make a joke, and his jests on the scaffold were held by many contemporary critics to be idle impertinences. Yet his mode of life could stand the severest tests; he lived with great simplicity, drinking little wine, avoiding expensive food, and dressing carelessly. He hated luxury or any sort of ostentation in his home life. At Chelsea he lived in patriarchal fashion, with his children and their husbands or wives and his grandchildren about him. He rarely missed attendance at the Chelsea Parish Church, and would often sing in the choir, wearing a surplice. He encouraged all his household to study and read, and to practice liberal arts. He was fond of animals, even foxes, weasels, and monkeys. He was a charming host to congenial friends, though he disliked games of chance, and eschewed dice or cards.

— SIDNEY LEE'S *Great Englishmen of the Sixteenth Century*.

2. Bacon was an extraordinarily thoughtful boy, full of great ambitions, all lying within a well-defined compass. He wished to be a great man, to do work by which he might be remembered, to do work that should be beneficial to the human race. With that self-confidence which he owed to his mother, he judged himself to be, almost from childhood, capable of improving man's reasoning faculties; of extending the range of man's knowledge, especially his knowl-

edge of natural science and the causes of natural phenomena. When his father first brought him to court as a boy, the queen was impressed by his thoughtful demeanor, and laughingly dubbed him, in allusion to his father's office, her "young Lord Keeper." It is difficult to match in history — even in the fertile epoch of the Renaissance — either Bacon's youthful precocity, or the closeness and fidelity with which he kept before his mind through life the ambitions which he formed in youth. — *Ibid.*

3. According to Hone's *Ancient Mysteries* Saint Nicholas, Bishop of Myra, was a saint of great virtue and piety. . . . The old legend is that the sons of a rich Asiatic, on their way to Athens for education, were slain by a robber innkeeper, dismembered, and their parts hidden in a brine tub. In the morning came the Saint, whose visions had warned him of the crime, whose authority forced confession, and whose prayers restored the boys to life. The Salisbury Missal of 1534 contains a curious engraving of the scene, in which the bodies of the children are leaping from the brine tub at the Bishop's call even while the innkeeper at the table above their heads is busily cutting a leg and foot into pieces small enough for his purposes.

Ever since, St. Nicholas has been the special saint of the school-boy, and certain of the customs of montem day at Eton College are said to have originated in old festivals in his honor.

St. Nicholas is the grand patron of the children of France, to whom he brings bonbons for the good, but a cane for the naughty, child. In Germany he acts as an advance courier examining into the conduct of the children; distributes goodies and promises to those with good records a further reward which the Christ Child brings at Christmas time. But his own peculiar celebration takes place in a tiny seaport of southern Italy where it is curiously interwoven with ancient usages possibly remaining from some worship of Neptune.

On St. Nicholas' Day, the 6th of December, the sailors of the port take the saint's image from the beautiful church of St. Nicholas and with a long procession of boats carry it far out to sea. Returning with it at nightfall they are met by bonfires, torches, all the town's-

people, and hundreds of quaintly dressed pilgrims, who welcome the returning saint with songs and carry him to visit one shrine after another, before returning him to the custody of the canons.

W. S. Walsh quotes a writer in Chambers' *Book of Days* as saying, "Through the native rock which forms the tomb of the saint, water constantly exudes, which is collected by the canons on a sponge attached to a reed, squeezed into bottles and sold to pilgrims as a miraculous specific under the name of the 'manna of St. Nicholas.'"

II. Write a character sketch (a) of a person you know, (b) of a historical or fictitious character.

An **Abstract** or a **Summary** is a condensed but at the same time clear and complete account of something we have heard or read. Perhaps no form of exposition is more valuable than this. The ability to reproduce in outline form a lecture or a book in order to fix it in our memories, or to tell of it to others, is of obvious value, it being assumed, of course, that if we can reproduce it in outline, we shall have no difficulty in reproducing it in fuller written form.

We need the power to make abstracts every time we "take notes." The temptation in note taking is either to write down too much or too little. The better way always is to get a full *summary* of the book or lecture, and to put it down in outline form. This means to jot down major points, leaving much space between these for the insertion of minor ones. If we have erred in arrangement, we can easily adjust this after the lecture or reading is done, but we shall not have wasted our time writing out in long hand such words as "and," "the," "if," "but," etc., or in hurrying the pen after an elaborate explanation, when the essential point is clear to us and could be put in one item. If we take notes in tabulated form, every word in our plan will tell for a point. Then later, the expansion of our outline will fix the whole subject in the mind. No matter how long the lecture or the book,

we can with a little practice condense the whole to a brief, concise summary or abstract. Point III of our plan on page 222 is of the nature of an abstract.

Of course, to say that an abstract is a *condensed* but a *complete* reproduction of a book or lecture is not to contradict. We can make our condensation complete by making every point in our note-taking plan suggestive, and thus indicative of a whole fund of material.

EXERCISES

I. Examine the following plan and excerpts in the light of what has just been said. Make outlined abstracts of the excerpts:—

ABSTRACT OF BLAINE'S ORATION ON THE SHOOTING OF GARFIELD

I. Shooting of Garfield.

A. Before shooting.

1. Erect, strong, confident.

B. After shooting.

1. Doomed to weary weeks of torture, to silence, and the grave.

II. Garfield's strength in the face of death.

A. Bravery before death.

1. Great in life, surpassingly great in death.
2. Garfield's lingering death.
 - a. Had time to think of all his ambitions.
3. Dependent on Garfield.
 - a. Proud, expectant nation.
 - b. Host of sustaining friends.
 - c. Happy mother.
 - d. Wife and children.

B. Bravery at death.

1. Garfield's strength not shaken.
 - a. Brave center of a nation's love.
 - b. Endured his suffering bravely.
 - c. With simple resignation, he bowed to the Divine decree.

III. Garfield's last moments.

A. Removed to seashore.

1. Wanted to be removed, for stately palace of power had been to him the wearisome hospital of pain.

IV. Garfield's death.

- A. "Let us hope he felt already upon his wasted brow the breath of the eternal morning."

2. Briefly the story of Comus is just this: The lady, weary with long walking, is left in a wood by her brothers, while they go to gather cooling fruits for her. She sings to let them know her whereabouts, and Comus, coming up, promises to conduct her to a cottage until her brothers can be found. The brothers, hearing a noise of revelry, become alarmed about their sister. Her guardian spirit informs them that she has fallen into the hands of Comus. They run to her rescue, and arrive just as the god is offering his captive a potion which will make her his victim. The brothers seize the cup and dash it on the ground, while the spirit invokes Sabrina, who releases the lady from the spell which Comus has cast over her.

3. Antonio, a merchant of Venice, has many dear friends who are beholden to him for his good qualities; but most of all he loves Bassanio, for whom he would make any sacrifice. Bassanio is in love with Portia, a wise and wealthy lady, but since he lacks worldly means wherewith to press his suit, he is constrained to borrow of his friend Antonio three thousand ducats ere he can visit her. Antonio's wealth is entirely represented, just then, by various ships at sea. However, he bethinks himself of a Jewish money lender named Shylock, who lends him the money, under agreement that Antonio shall forfeit a pound of his flesh in default of payment on the day his bond falls due. The merchant signs the bond, thinking it a mere form of no significance.

II. Write an abstract of one of the chapters in this book.

III. Write an abstract of a short story, of a political article, of an editorial, of a lecture, etc.

Criticism does not always mean dispraising; it may mean this sometimes, but it also means praising. It is the statement of our estimate of anything by means of explanation; we explain our opinion of a work, giving reasons for our praise, our condemnation, or our indifference. Criticism of a piece of written or spoken work should proceed from the general to the particular. Details for praise or censure should usually be stated last. Usually the whole should be concluded with a brief summary, especially in cases where we are criticizing a novel or a poem. This is an important form of exposition for those who are trying to improve their speech and writing. Honest criticism from our classmates and teachers will do us a world of good, as will also honest criticism of our own work. But it is not necessary to be unkind. There is never any cause for sneering or cutting remarks about a piece of work, however bad it may be. If you study reviews or criticisms of books in newspapers and magazines, you will find them usually courteous, no matter how adverse.

EXERCISES

I. Study the following plan, which is a criticism of Arnold's *Sohrab and Rustum* made by a high school student; also the excerpts from the *New York Times Review* for May 25, 1912, and the *Yale Review* for January, 1913.

1. CRITICISM OF ARNOLD'S "SOHRAB AND RUSTUM"

I. Definition.

1. A narrative poem in blank verse on a heroic subject.

II. The Abstract (the story in brief).

1. The characters.

a. Sohrab, a boy.

b. Rustum, his father, a renowned fighter.

2. Scene.

a. Persia, near Afghanistan.

3. Plot.

- a. Boy seeking father, unwittingly challenges him to fight.
- b. Father keeps silent as to identity.
- c. They fight.
- d. Sohrab, mortally wounded, learns that his victor is Rustum, his father.
- e. Rustum's grief.

III. Criticism.

- 1. The characters.
 - a. Well-drawn.
- 2. The form.
 - a. The verse.
 - b. The figures.
 - c. The Homeric qualities.
- 3. The development.
 - a. Suspense.
 - b. Climax.
 - c. Descriptive details.
 - d. Explanation.
- 4. The total effect.
 - a. Perfect illustration of poet's theories.
 - b. The tragic symbolism.
- 5. Comparisons.
 - a. With *Ancient Mariner*.
 - b. With *Vision of Sir Launfal*.
- 6. Opinion.

2. *The Mainspring*. By Charles Agnew MacLean. Little, Brown & Co. \$1.25.

The Mainspring is the kind of light novel that emphasizes the adventure interest and runs the love making as a pretty accompaniment, instead of making the adventure merely incidental to the obtaining of The Lady. Of course, the young newspaper reporter, graduated by the end of the book into the owner of a nice little street railway, is the prospective husband of the heiress as the cur-

tain goes down. What the story is mainly about, however, is the reporter's exploits as performing understudy to a young millionaire. The occurrences of the book are the sort that take place between the covers of a light novel and nowhere else. This is not criticism. It is merely explanation. *The Mainspring* is capital. The situations are interesting, and the character drawing clever, so that if you happen to begin the story after dinner you are perfectly likely to sit up to find out how it's going to end.

3. *The Friar of Wittenberg*. By William Stearns Davis. The Macmillan Company.

Although Martin Luther does not in his own person occupy a prominent place among the characters of Mr. Davis's story, its title is appropriate. For his spirit of protest, the partisanship that his deeds and words so quickly aroused, and the first rumbling thunders of the Reformation furnish the animating spirit of the tale. It is a good story, and well told, though many readers will perhaps find it a little slow in its movement sometimes, and overdetailed in its report of conversations and unimportant incidents. Much study of the times has gone into the making of the book, and its pages are a series of pictures of them, graphic and doubtless as truthful as such fictional pictures of the past can be made. But in at least one particular the author deserves credit. He has made vivid and dramatic the stirring of the German people at the call of Luther's protest, and very skillful is the way in which he has woven their response into his story until the story itself seems to evolve out of it. The tale covers the years between 1517 and 1521, and is told by a young nobleman, half Italian and half German, with estates, titles, and interests in both countries, who is quickly won to Luther's support, and who is an actor in some of the stirring scenes of Luther's life. Part of the action takes place in Italy among the close associates of Pope Leo de Medici, and the luxury, avarice, profligacy, and hypocrisy of the leaders of the Church are made to furnish a sort of prologue to the entrance of Luther upon the scene. There is brilliant description in the long account of the Diet at Worms and its dramatic close. So, indeed, is there brilliant description all

through the book, though in that scene it reaches its highest point. Beneath it all is a good story, with plenty of intriguing, fighting, and bloodshed, captures and escapes, breakneck chances, and thrilling dangers.

Robert E. Lee: Man and Soldier. By Thomas Nelson Page. Charles Scribner's Sons. New York. 1911. \$2.50.

Lee the American. By Gamaliel Bradford, Jr. Houghton Mifflin Company. Boston. 1912. \$2.50 net.

The discovery of the soul of Robert E. Lee by Northern writers must be accounted not only a notable achievement of recent biography, but also a signal mark of the abatement of sectional prejudice. Mr. James Ford Rhodes and Mr. Charles Francis Adams have done much to eradicate the misconceptions which lurk in the ugly epithet, "traitor"; but it has been reserved to a son of New England, in the rôle of "psychographer," to disclose the soul life of Lee as no previous writer, North or South, has ventured to do. There has been no lack of eulogistic biographies from Southern sources, to be sure; but the cold Northern reading public has inevitably taken these estimates of Lee with a grain of salt. To nine out of ten men, Robert E. Lee is still simply a talented soldier of noble lineage and amiable qualities who led a lost cause. And the limitations of Northern appreciation are not broken down by the perfervid rhapsodies of Mr. Thomas Nelson Page in his recent amplified biography of Lee. We recoil from such superlative estimates as "the greatest soldier of his time," "the greatest captain of the English-speaking race," "the loftiest character of his generation," commanding "the most redoubtable body of fighting men of the century" than whom "not Cromwell's army was more religious." Perhaps Mr. Page is right; but as a layman, unfamiliar with the art of war, I hesitate to follow a civilian in the rôle of military historian. I have an unconquerable suspicion that his military observations are the outcome of his emotions. Mr. Bradford is on surer ground when he intimates that the definitive biography of Lee must be written by a competent military specialist. Mr. Page's way of writing biography has, too, this unhappy consequence — that

it rouses in the wayward reader much the same homicidal instincts which mastered the Athenian when he heard Aristides forever called "the Just." Lee was a good man — no one may gainsay that — but his goodness seems just a bit tiresome when one has read some six hundred pages descriptive of his unalloyed virtuousness. Lee's father, gallant, impetuous "Light Horse Harry," in his last illness throwing a boot at his colored nurse, whom he really loved, seems much nearer to the heart of our own crooked and perverse generation.

Our New England biographer does much to rectify the balance. With scarcely less admiration for his hero, he has written with a much keener sense of proportion; and he has allowed certain limitations in Lee's nature to appear, which — paradoxical as it may seem — make him not less but more lovable. Although Mr. Bradford tells us that he would portray a soul, following the art of Sainte-Beuve, "that prince of all psychographers," he falls somewhat short of his ideal, largely because, I fancy, he cannot shake off the Puritan conscience which is his birthright. In the concluding paragraph of his entertaining book, he confesses to an ethical purpose. In an age which worships success, he would portray a soul great in defeat, that it may be an example for future Americans. Now this is a laudable motive; but it puts him at some distance from his model. I doubt if Sainte-Beuve portrayed souls with any serious concern for the moral betterment of his contemporaries. The author of *Lee the American* is really not content to be "a naturalist of souls." The hortatory at times overbears the historical instinct.

The reader of these biographies will be puzzled by a query which both writers suggest, but which neither answers. Why did Lee choose a soldier's career? "The great decision" of 1861 no one can now fail to understand. That Lee was impelled by the highest sense of duty to follow his State may not hereafter be called in question. That the Southern cause assumed almost a religious aspect in his mind, is equally incontestable. The main query does not touch these matters. It goes deeper. Why was it that Lee, with his innate gentleness and goodness, his broad humanity, and

his deeply religious nature, chose the profession of arms? How could the man who, with shot and shell falling around him, would stop to put a fledgling in a place of safety — how could such a man deliberately choose a career which, in the last analysis, involves the destruction of life? Mr. Bradford puts two sayings of Lee in juxtaposition, but he does not attempt to reconcile them: "What a cruel thing is war; to separate and destroy families and friends, and mar the purest joys and happiness God has granted us in this world; to fill our hearts with hatred instead of love for our neighbors, and to devastate the fair face of this beautiful world." And then a single sentence, uttered during the battle at Fredericksburg: "It is well that war is so terrible, or else we might grow too fond of it."

The most characteristic act of Lee's life was his self-effacement when he chose to become the president of an obscure college, rather than to assume conspicuous offices of public trust. As ever, his governing motive was a sense of duty. "I have a self-imposed task which I must accomplish. I have led the young men of the South in battle; I have seen many of them die on the field; I shall devote my remaining energies to training young men to do their duty in life." There we have the simple nature of the man, the key to his life, and the true measure of his greatness. If Robert E. Lee becomes a *national* hero, I venture to think it will be not because he ranks with the world's great generals, but because he lent the great force of his example to the restoration of the Union. "Madame," he said to a Southern matron after the war, "don't bring up your sons to detest the United States Government. Recollect that we form one country now. Abandon all these local animosities and make your sons Americans." And if any one will read Mr. Page's biography, remembering that the writer was himself one of those undergraduates at Washington College, he will recognize that the book is itself a document bearing eloquent witness to the work which Lee wrought with the younger generation of Southerners after the war. — *Yale Review*.

II. Write brief critical reviews of poems, short stories, or textbooks.

Relation of the Several Kinds of Exposition. — You have probably already observed that several among these forms of Exposition shade one into another. Descriptive Exposition, for example, is useful in Exposition of Character; Exposition of Condition may become Criticism; and Exposition by Enumeration can be used anywhere. Our chief purpose is to explain, and we should use always whatever means comes most readily to hand. But it will be useful, nevertheless, to consider which one of these various kinds of exposition best fits the subject with which we are concerned. There is usually one best way of doing anything.

Exposition should be made Interesting. — **The Use of Comparison.** — And finally, Exposition is often accused of being the driest form of composition. The accusation should be made always against the writer of exposition, not against the form. If we are careful to enrich our explanations with illustrations and comparisons, we shall easily avoid dullness in our work. We have seen above how natural and how interesting it may be in explaining something to a friend which he has never seen, to compare it with something he has seen. You have never seen Mrs. A. I have seen Mrs. A. We have both seen Mrs. B. Mrs. A. is very much like Mrs. B. Therefore I shall make you understand what Mrs. A. is like by comparing her with Mrs. B.

Suppose again a child asks what we mean by “a tramp.” The child has often seen the scarecrow in the garden. Hence, we will explain by saying that a tramp is a live scarecrow. Thus we have explained by comparison, by going from the known to the unknown, and the explanation is vivid and clear. Furthermore, similes, such as you have often encountered in literature, especially in poetry, are most useful. A tent is shaped like a tree; the foot is arched like a bridge in order that it may have spring and

strength. Apt and appropriately inserted similes clarify Exposition.

Summary. — In fact, any and every device, any plan, any means of expressing your thought clearly, simply, fully, is valuable for Exposition. Master your subject, think out its details, make your choice from among the means and methods we have discussed in this chapter, and then do not be content until your explanation tells the whole truth and nothing but the truth, with neither confusion nor delay.

SUMMARY EXERCISES

I. In the following examples of Exposition, classify the kinds, and discuss the methods of explanation: —

1. Cromwell manufactured his own army. Napoleon, at the age of twenty-seven, was placed at the head of the best troops Europe ever saw. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own army — out of what? Englishmen, — the best blood in Europe. Out of the middle class of Englishmen, — the best blood of the island. And with it he conquered what? Englishmen, — their equals. This man manufactured his army out of what? Out of what you call the despicable race of negroes, debased, demoralized by two hundred years of slavery, one hundred thousand of them imported into the island within four years, unable to speak a dialect intelligible even to each other. Yet out of this mixed, and, as you say, despicable mass he forged a thunderbolt, and hurled it at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now, if Cromwell was a general, at least this man was a soldier.

— WENDELL PHILLIPS'S *Toussaint L'Ouverture*.

2. Having frequent occasions to hold councils, they have acquired great order and decency in conducting them. The old men sit in

the foremost ranks, the warriors in the next, and the women and children in the hindmost. The business of the women is to take exact notice of what passes, imprint it in their memories (for they have no writing), and communicate it to their children. They are the records of the council, and they preserve the tradition of the stipulations in treaties a hundred years back; which, when we compare with our writings, we always find exact. He that would speak rises. The rest observe a profound silence. When he has finished and sits down, they leave him five or six minutes to recollect that, if he has omitted anything he intended to say, or has anything to add, he may rise again and deliver it. To interrupt another, even in common conversation, is reckoned highly indecent. How different this is from the conduct of a polite British House of Commons, where scarce a day passes without some confusion that makes the speaker hoarse calling to *order*; and how different from the mode of conversation in many polite companies of Europe, where, if you do not deliver your sentence with great rapidity, you are cut off in the middle of it by the impatient loquacity of those you converse with, and never suffered to finish it!

— FRANKLIN'S *Remarks concerning the Savages of North America*.

3. The industrial department of the New York State prisons is extremely interesting. The law requires the State and all its civil divisions and institutions to supply their needs from the prisons as far as possible; the prisons are forbidden to sell to any other customers; and, as a result, a very wide variety of goods is manufactured. Brooms and roll-top desks, tin pans and tip carts, boots and blankets, these and countless other articles are made. The department is run at a profit, but it is not sufficient to cover the whole cost of prison maintenance. It affords, however, I believe, the best solution yet devised of the problem of prison labor.

— *The Outlook*.

4. The greatest liberty of the kingdom is religion; thereby we are freed from spiritual evils, and no impositions are so grievous as those that are laid upon the soul.

The next great liberty is justice, whereby we are preserved from injuries in our persons and estates; from this is derived into the

commonwealth, peace, and order, and safety; and when this is interrupted, confusion and danger are ready to overwhelm all.

The third great liberty consists in the power and privilege of parliaments; for this is the fountain of law, the great council of the kingdom, the highest court; this is enabled by the legislative and conciliary power, to prevent evils to come; by the judiciary power, to suppress and remove evils present. If you consider these three great liberties in the order of dignity, this last is inferior to the other two, as means are inferior to the end; but, if you consider them in the order of necessity and use, this may justly claim the first place in our care, because the end cannot be obtained without the means: and if we do not preserve this, we cannot long hope to enjoy either of the others. Therefore being to speak of those grievances which lie upon the kingdom, he would observe this order:—

1. To mention those which were against the privilege of parliaments. 2. Those which were prejudicial to the religion established in the kingdom. 3. Those which did interrupt the justice of the realm in the liberty of our persons and propriety of our estates.

The privileges of Parliament were not given for the ornament or advantage of those who are the members of Parliament. They have a real use and efficacy toward that which is the end of parliaments. We are free from suits that we may the more entirely addict ourselves to the public services; we have, therefore, liberty of speech, that our counsels may not be corrupted with fear, or our judgments perverted with self-respects. Those three great faculties and functions of Parliament, the legislative, judiciary, and conciliary power, cannot be well exercised without such privileges as these. The wisdom of our laws, the faithfulness of our counsels, the righteousness of our judgments, can hardly be kept pure and untainted if they proceed from distracted and restrained minds.

— JOHN PYM'S *Grievances*.

5. As we had now a long "spell" of fine weather, without any incident to break the monotony of our lives, there can be no better place to describe the duties, regulations, and customs of an American merchantman, of which ours was a fair specimen.

The captain, in the first place, is lord paramount. He stands no

watch, comes and goes when he pleases, and is accountable to no one, and must be obeyed in everything, without a question, even from his chief officer. He has the power to turn his officers off duty, and even to break them and make them do duty as sailors in the fore-castle. Where there are no passengers and no supercargo, as in our vessel, he has no companion but his own dignity, and no pleasures, unless he differs from most of his kind, but the consciousness of possessing supreme power and, occasionally, the exercise of it.

The prime minister, the official organ, and the active and superintending officer, is the chief mate. He is first lieutenant, boatswain, sailing-master, and quartermaster. The captain tells him what he wishes to have done, and leaves to him the care of overseeing, of allotting the work, and also the responsibility of its being well done. *The mate* (as he is always called, *par excellence*) also keeps the log-book, for which he is responsible to the owners and insurers, and has the charge of the stowage, safe-keeping, and delivery of the cargo. He is also ex-officio, the wit of the crew; for the captain does not condescend to joke with the men, and the second mate no one cares for; so that when "the mate" thinks fit to entertain "the people" with a coarse joke or a little practical wit, every one feels bound to laugh.

The second mate's is proverbially a dog's berth. He is neither officer nor man. The men do not respect him as an officer, and he is obliged to go aloft to reef and furl the top-sails, and to put his hands into the tar and slush, with the rest. The crew call him the "sailor's waiter" as he has to furnish them with spun-yarn, marline, and all other stuffs that they need in their work, and has charge of the boatswain's locker, which includes serving-boards, marline-spikes, etc., etc. He is expected to maintain his dignity and to enforce obedience, and still is kept at a great distance from the mate, and obliged to work with the crew. He is one to whom little is given and of whom much is required. His wages are usually double those of a common sailor, and he eats and sleeps in the cabin; but he is obliged to be on deck nearly all his time, and eats at the second table; that is, makes a meal out of what the captain and chief mate leave.

The steward is the captain's servant, and has charge of the pantry, from which every one, even the mate himself, is excluded. These distinctions usually find him an enemy in the mate, who does not like to have any one on board who is not entirely under his control; the crew do not consider him as one of their number, so he is left to the mercy of the captain.

The cook is the patron of the crew, and those who are in his favor can get their wet mittens and stockings dried, or light their pipes at the galley in the night-watch. These two worthies, together with the carpenter and sail-maker, if there be one, stand no watch, but, being employed all day, are allowed to "sleep in" at night unless all hands are called.

The crew are divided into two divisions, as equally as may be, called the watches. Of these the chief mate commands the larboard, and the second mate the starboard. They divide the time between them, being on and off duty, or, as it is called, on deck and below, every other four hours. If, for instance, the chief mate with the larboard watch have the first night-watch from eight to twelve; at the end of the four hours the starboard watch is called, and the second mate takes the deck while the larboard watch and the first mate go below until four in the morning, when they come on deck again and remain until eight; having what is called the morning watch. As they will have been on deck eight hours out of the twelve, while those who had the middle watch — from twelve to four, will only have been up four hours, they have what is called a "forenoon watch below," that is, from eight, A.M., till twelve, M. In a man-of-war, and in some merchantmen, this alternation of watches is kept up throughout the twenty-four hours; but our ship, like most merchantmen, had "all hands" from twelve o'clock to dark, except in bad weather, when we had "watch and watch."

The morning commences with the watch on deck's "turning-to" at daybreak and washing down, scrubbing, and swabbing the decks. This together with filling the "scuttled butt" with fresh water, and coiling up the rigging, usually occupies the time until seven bells (half after seven), when all hands get breakfast. At eight, the

day's work begins, and lasts until sundown, with the exception of an hour for dinner.

Before I end my explanations, it may be well to define a *day's work*, and to correct a mistake prevalent among landsmen about a sailor's life. Nothing is more common than to hear people say — "Are not sailors very idle at sea? what can they find to do?" This is a very natural mistake, and being very frequently made, it is one which every sailor feels interested in having corrected. In the first place, then, the discipline of the ship requires every man to be at work upon *something* when he is on deck, except at night and on Sundays. Except at these times, you will never see a man, on board a well-ordered vessel, standing idle on deck, sitting down, or leaning over the side. It is the officers' duty to keep every one at work, even if there is nothing to be done but to scrape the rust from the chain cables. In no state prison are the convicts more regularly set to work, and more closely watched. No conversation is allowed among the crew at their duty, and though they frequently do talk when aloft, or when near one another, yet they always stop when an officer is nigh.

If, after all this labor — after exposing their lives and limbs in storms, wet and cold,

"Wherein the cub-drawn bear would couch;
The lion and the belly-pinch'd wolf
Keep their furs dry; —

the merchants and captains think that they have not earned their twelve dollars a month (out of which they clothe themselves), and their salt beef and hard bread, they keep them picking oakum.

This is the usual resource upon a rainy day, for then it will not do to work upon rigging; and when it is pouring down in floods, instead of letting the sailors stand about in sheltered places, and talk, and keep themselves comfortable, they are separated to different parts of the ship and kept at work picking oakum. I have seen oakum stuff placed about in different parts of the ship, so that the sailors might not be idle in the *snatches* between the frequent squalls upon crossing the equator.

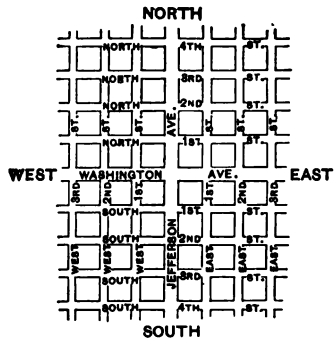
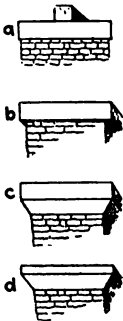
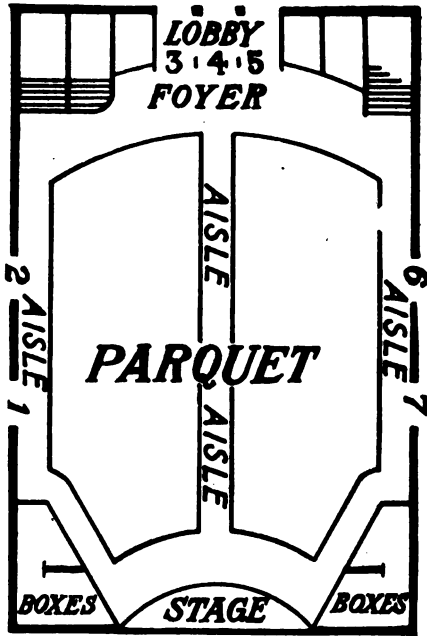
Some officers have been so driven to find work for the crew in a ship ready for sea, that they have set them to pounding the anchors (often done) and scraping the chain cables. The "Philadelphia catechism" is,

"Six days shalt thou labor and do all that thou art able,
And on the seventh—holystone the decks and scrape the cable."

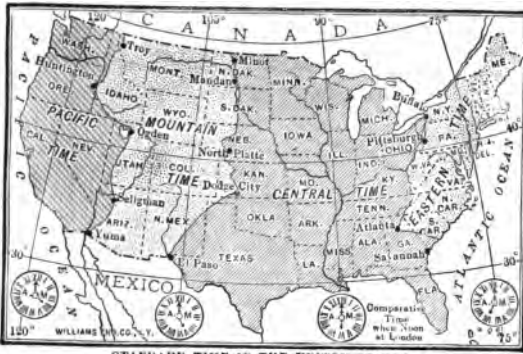
This kind of work, of course, is not kept up off Cape Horn, Cape of Good Hope, and in extreme north and south latitudes; but I have seen the decks washed down and scrubbed, when the water would have frozen if it had been fresh; and all hands kept at work upon the rigging, when we had on our pea-jackets, and our hands so numb that we could hardly hold our marline-spikes.

— DANA'S *Two Years Before the Mast*.

- II. Give specific directions to some one as to how to get from your home to a remote place in the same state.
- III. Name by outline the bodies of water you would pass through in going from Baltimore to Singapore.
- IV. Name by outline the different kinds of food you had for breakfast; tell where each came from, and why you ate it.
- V. Outline and write an exposition suggested by the graphic plans on pages 249 and 250.
- VI. Make outlines and write expositions on one or more of the following:—
 1. How a book is made.
 2. Where Washington is located, and how it is reached.
 3. What a high school is.
 4. How to sharpen a pencil.
 5. How to thread a needle.
 6. How to steer a boat.
 7. Why I study English.
 8. How roads are mended.
 9. How streets are cleaned.
 10. How to plant flowers.
 11. How to take a picture.
 12. How to swim.



ELEMENTS OF COMPOSITION



STANDARD TIME IN THE UNITED STATES



13. How I get to school.
14. How to run an auto.
15. How to drive a pair.
- VII. Outline and write an exposition on one or more of the following. How do these subjects differ from those in the question above?
- | | | | |
|--------|----------|-----------|---------|
| Chairs | Trees | Boxes | Hats |
| Dishes | Diamonds | Iron | Peanuts |
| Pens | Pins | Carriages | Coal |
| Fences | Bridges | Teachers | |
- VIII. Select all the expository subjects on page 146, and arrange them in groups, each group representing a different type of expository subject.
- IX. Outline and write an exposition of circumstance on one of the following: —
- When I was a Kite.
My Experience as a Piece of Paper.
My Fishhood, etc.
- X. Outline and write a character sketch on —
- | | |
|-------------------------|-------------------------------|
| One of My Classmates. | My Peculiar Acquaintance. |
| The Blacksmith. | My New Friend. |
| The Driver. | "Old Faithful." |
| The Street Cleaner. | Prince, of the Traffic Squad. |
| The Best Fellow I Know. | The Operators. |
- XI. Report a day's fishing trip, giving a full explanation of catching fish.
- XII. You live in Colorado. Write an exposition to a friend in Pennsylvania who has never been there, explaining silver or gold mining.
- XIII. Write the exposition you receive from your friend, explaining coal mining.
- XIV. a. Outline and write an exposition on —
- Apples — What they are; how grown; what they are for; how marketed.

b. Answer the same questions in an exposition you would write on the following: —

Shoes	Horses	Wheat	Oranges
Corn	Overcoats	Biscuits	Ink
Furniture		Walnuts	

- XV. a. You live in the country. Inform your friend Tom, who lives in the city, about country life.
 b. Reproduce Tom's reply to you, telling about life in the city.
- XVI. Explain the arrangement of the interior of your house. Accompany the explanation with a diagram.
- XVII. Tell all you can about a lighthouse. Make a diagram of the building and of its location.
- XVIII. Explain how some battle was fought. Consult your history for guidance. Draw a plan showing the battle lines, etc.
- XIX. Your aunt who lives in some city far away from you intends to visit you. Write to her, giving her explicit directions as to how to reach your home.
- XX. Explain the character of some one you have read about in the newspaper. Express your opinion of the character in the conclusion of the composition.
- XXI. Write a criticism of some short story or novel you have read. Tell —
1. Its title and author.
 2. What its main theme is.
 3. What the author's probable purpose was in writing it.
 4. Your opinion of it.
- XXII. Explain just exactly what the situation is in the picture on the opposite page. Outline and write a character sketch of the old fisherman.
- XXIII. Yesterday on your way home from school you saw a man arrested. Outline and write a composition on the affair. Tell —
1. Who he was and who arrested him.
 2. When and where the arrest occurred.



From a photograph, copyright by A. W. Elson and Co., Boston.

FOG WARNING



3. Why he was arrested.
4. How he was treated.
- XXIV. John's books have disappeared from his desk. John is much agitated. You and Bill know all about them and enjoy John's excitement very much. Explain to a stranger just exactly the what, the where, the when, the why, the how, of the situation.
- XXV. You witnessed a collision between two wagons, or between an auto and a street car. Explain exactly where, when, why, how, it happened. Make it clearer by a diagram.
- XXVI. Write the explanatory introduction and conclusion for the story of — My Encounter with a Bear; or My First Skating; or My Fall from the Bicycle.
- XXVII. Explain to a stranger just how and why your team lost the game.
- XXVIII. Young Roberts has failed in all his studies. You know him well. Explain fully to your mother why he failed.
- XXIX. Imagine yourself a sea captain or an engineer. Explain, for a beginner, just what your duties are, and how they are performed.
- XXX. Draw a rough map showing the location of some large city (New York, London, Chicago, Berlin), and then explain why the city has become a great one.
- XXXI. From your study of geography, explain the following, by means of an outline and composition: —
- | | | |
|----------|---------------------|-----------|
| The tide | Changes in the moon | Railroads |
| The sun | Rivers | |
- Enrich your exposition by diagrams wherever possible.
- XXXII. From your study of history, explain —
1. The causes of the Civil War
 2. The causes of the Revolutionary War.
 3. The treason of Arnold.
 4. The colonization of Pennsylvania.
- XXXIII. Explain by outline or by compositions of two or three

paragraphs the difference between the following pairs: —

Tower and Smokestack
 Street and Boulevard
 Closet and Cupboard
 College and University
 Fruit and Vegetable
 Wagon and Carriage
 Speech and Oration
 Teacher and Tutor
 Scholar and Pupil
 Idea and Thought

XXXIV. Write expository paragraphs from the following subject sentences. Apply the quintet of queries to each one. Add, if you wish, phrases or clauses to the statements as they now stand: —

I had a unique experience that time.

He received the reprimand.

They like this place much better.

She is probably the best pupil in the class.

It is impossible to go.

XXXV. From some book you are now reading, select an expository passage of several paragraphs and produce an outline of it. Tell what kind of exposition it is. Show whether the five queries can be applied to it.

XXXVI. Do the same from the newspaper for to-day. Tell why the article you selected is to be called Exposition. Point out elements of Description, Narration, and Argument if they are to be found.

XXXVII. Outline a character sketch you would write on "Reddy." Make another outline for a sketch of "Reddy" which shall show him from an entirely different viewpoint.

XXXVIII. Outline and write character sketches of Washington and Columbus from your knowledge of them in history. How must these two sketches necessarily differ?

- XXXIX. Outline and write an exposition on —
My Beliefs about Exercise.
My Method of Study.
My Test of Friendship.
- XL. Make an expository outline of all you know about Exposition.
- XLI. Draw up an outline of the chief precautions to be taken to insure good Exposition, and classify under your various headings the exercises in this group, placing each one under the caution or direction which will be most important in working it out.
- XLII. Select ten subjects from your own experience worthy of thorough exposition. Write on one or more of them.

CHAPTER VIII

ARGUMENT

Argument and Exposition. — In the preceding chapter we learned that Exposition means making a thing clear; that it explains a position, a process, a theory, a character, etc. The appeal in Exposition is made entirely to the understanding. Argument also makes clear, and appeals to the understanding, but in addition it attempts to change the minds of those to whom it is addressed; that is, the appeal in Argument is made not only to the understanding, but also to the convictions and feelings. Our aim in Argument is to make others believe as we believe, to win them over to our own view. In Exposition our aim is to present matter clearly to them, regardless of opinion or belief one way or another. Hence, we may define Argument as that form of composition which aims to win others over to a realization of the truth or falsity of a given proposition.

Argument and the Other Forms. — The bearing of other kinds of discourse upon Argument and of Argument upon them has been explained. Argument calls into play all the other forms for its own ends; it is more of a compound than any of the others. People may be won over to a belief by the telling of a good story (Narration); people may sometimes be convinced by a clear and complete explanation (Exposition); and the mere depiction (Description), say, of a city slum, is the best argument in the world for the alleviation of slum life. All three of these forms are often brought into play for purposes of argument.

The Nature of Argument. — Argument, however, though it may employ the other forms, differs in structure as well as purpose from all of them. We know from arguing with our friends, that in order to persuade we must build up a logical proof of our proposition. And this structure of logical proof is what makes an argument. It is this we are to study, although we will not fail to notice the narration, the description, especially the exposition, which the arguer may use in building this structure. Argument is, as we know, pre-eminently the *oral* form of discourse. As a rule we think of *speaking* when we think of argument; as we think of *writing* when we think of the other forms.

EXERCISES

I. Notice the development of the thought in the following paragraphs.

- a. What is the topic sentence for each?
- b. What are the relations of the sub-topic sentences to the main ones?
- c. What other forms of discourse are used?

1. A poet himself has sung in vain of what makes the little songs linger in our hearts for ages, while epics perish and tragedies pass out of sight. Why this is so we shall never know by reason alone. Way down in the human heart there is a tenderness for self-sacrifice which makes it seem loftier than the love of glory, and reveals the possibility of the eternal soul. Wars and sieges pass away, and great intellectual efforts cease to stir our hearts, but the man who sacrifices himself for his fellow lives forever. We forget the war in which was the siege of Zutphen, and almost the city itself, but we shall never forget the death of Sir Philip Sidney. Scholars alone read the work of his life, but all mankind honors him in the story of his death. The great war of the Crimea, in our own day, with its generals and marshals, and its bands of storming soldiery, has almost passed from our memories, but the time will never come when the charge of Balaklava will cease to stir the heart or pass from story

or from song. It happened to Stephen Girard, mariner and merchant, seeking wealth and finding it, whose ships covered every sea, whose intellect penetrated, as your treasurer's books will show, a hundred years into the future, to light up his life by a deed more noble than the dying courtesy of Sidney and braver than the charge of the six hundred, for he walked under his own orders day by day and week by week, shoulder to shoulder with death, and was not afraid. How fit, indeed, it is that amidst these temples which are the tribute to his intellect should stand the tablet which is the tribute to his heart!

— THOMAS BRACKETT REED'S *The Immortality of Good Deeds.*

2. Society can no more exist without government, in one form or another, than man without society. It is the political, then, which includes the social, that is his natural state. It is the one for which his Creator formed him, into which he is impelled irresistibly, and in which only his race can exist, and all his faculties be fully developed. Such being the case, it follows that any, the worst form of government, is better than anarchy; and that individual liberty or freedom must be subordinate to whatever power may be necessary to protect society against anarchy within or destruction from without; for the safety and well-being of society are as paramount to individual liberty as the safety and well-being of the race is to that of individuals; and, in the same proportion, the power necessary for the safety of society is paramount to individual liberty. On the contrary, government has no right to control individual liberty beyond what is necessary to the safety and well-being of society. Such is the boundary which separates the power of government and the liberty of the citizen or subject, in the political state, which, as I have shown, is the natural state of man, — the only one in which his race can exist, and the one in which he is born, lives, and dies.

— JOHN C. CALHOUN'S *Liberty and Intelligence.*

3. If we could first know where we are, and whither we are tending, we could better judge what to do, and how to do it. We are now far into the fifth year since a policy was initiated with the avowed object, and confident promise, of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only not

ceased, but has constantly augmented. In my opinion, it will not cease until a crisis shall have been reached and passed. "A house divided against itself cannot stand." I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing, or all the other. Either the opponents of slavery will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its advocates will push it forward, till it shall become alike lawful in all the states, old as well as new — North as well as South.

— LINCOLN'S *Speech of Acceptance of the Republican Nomination for U. S. Senator at Springfield, Ill., June 17, 1858.*

4. Mr. Lincoln says that this Government cannot endure permanently in the same condition in which it was made by its framers — divided into free and slave states. He says that it has existed for about seventy years thus divided, and yet he tells you that it cannot endure permanently on the same principles and in the same relative condition in which our fathers made it. Why can it not exist divided into free and slave states? Washington, Jefferson, Franklin, Madison, Hamilton, Jay, and the great men of that day, made this Government divided into free states and slave states, and left each state perfectly free to do as it pleased on the subject of slavery. Why can it not exist on the same principles on which our fathers made it? They knew when they framed the Constitution that in a country as wide and broad as this, with such a variety of climate, production, and interest, the people necessarily required different laws and institutions in different localities. They knew that the laws and regulations which would suit the granite hills of New Hampshire would be unsuited to the rice plantations of South Carolina, and they therefore provided that each state should retain its own legislature and its own sovereignty, with the full and complete power to do as it pleased within its own limits, in all that was local and not national. One of the reserved rights of the states was the right to regulate the relations between master and servant, on the slavery question. . . . — DOUGLAS' Reply to above speech.

5. Mr. Lincoln, following the lead of all the little abolition orators, who go around and lecture in the basements of schools and churches, reads from the Declaration of Independence that all men were created equal, and then asks, how can you deprive a negro of that equality which God and the Declaration of Independence award him? He and they maintain that negro equality is guaranteed by the laws of God, and that it is asserted in the Declaration of Independence. If they think so, of course they have a right to say so, and so vote. I do not question Mr. Lincoln's conscientious belief that the negro was made his equal, and hence is his brother; but for my own part, I do not regard the negro as my equal, and positively deny that he is my brother or any kin to me whatever. Lincoln has evidently learned by heart Parson Lovejoy's catechism. He can repeat it as well as Farnsworth, and he is worthy of a medal from Father Giddings and Fred Douglass for his abolitionism. He holds that the negro was born his equal and yours, and that he was endowed with equality by the Almighty, and that no human law can deprive him of these rights which were guaranteed to him by the Supreme Ruler of the universe. Now, I do not believe that the Almighty ever intended the negro to be the equal of the white man. If He did, He has been a long time demonstrating the fact. For thousands of years the negro has been a race upon the earth, and during all that time, in all latitudes and climates, wherever he has wandered or been taken, he has been inferior to the race which he has there met. He belongs to an inferior race, and must always occupy an inferior position. — *Ibid.*

6. Now, my friends, I ask your attention to this matter for the purpose of saying something seriously. I know that the Judge may readily enough agree with me that the maxim which was put forth by the Saviour is true, but he may allege that I misapply it; and the Judge has a right to urge that, in my application, I do misapply it, and then I have a right to show that I do not misapply it. When he undertakes to say that because I think this nation, so far as the question of slavery is concerned, will all become one thing or all the other, I am in favor of bringing about a dead uniformity in the various states, in all their institutions, he argues erroneously. The great variety

of the local institutions in the states, springing from difference in the soil, differences in the face of the country and in the climate, are bonds of union. They do not make "a house divided against itself," but they make a house united. If they produce in one section of the country what is called for by the wants of another section, and this other section can supply the wants of the first, they are not matters of discord, but bonds of union, true bonds of union. But can this question of slavery be considered as among *these* varieties in the institutions of the country? I leave it to you to say whether, in the history of our Government, this institution of slavery has not always failed to be a bond of union, and, on the contrary, been an apple of discord, and an element of division in the house. I ask you to consider whether, so long as the moral constitution of men's minds shall continue to be the same, after this generation and assemblage shall sink into the grave, and another race shall arise, with the same moral and intellectual development we have — whether, if that institution is standing in the same irritating position in which it now is, it will not continue an element of division? If so, then I have a right to say that, in regard to this question, the Union is a house divided against itself; and when the Judge reminds me that I have often said to him that the institution of slavery has existed for eighty years in some states, and yet it does not exist in some others, I agree to the fact, and I account for it by looking at the position in which our fathers originally placed it, — restricting it from the new territories where it had not gone, and legislating to cut off its source by the abrogation of the slave trade, thus putting the seal of legislation against its spread. The public mind *did* rest in the belief that it was in the course of ultimate extinction. But lately, I think — and in this I charge nothing on the Judge's motives — lately, I think, that he, and those acting with him, have placed that institution on a new basis, which looks to the perpetuity and nationalization of slavery. And while it is placed upon this new basis, I say, and I have said, that I believe we shall not have peace upon the question until the opponents of slavery arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or, on

the other hand, that its advocates will push it forward until it shall become alike lawful in all the states, old as well as new, North as well as South. Now, I believe if we could arrest the spread, and place it where Washington, and Jefferson, and Madison placed it, it would be in the course of ultimate extinction, and the public mind would, as for eighty years past, believe that it was in the course of ultimate extinction. The crisis would be past and the institution might be let alone for a hundred years, if it should live so long, in the states where it exists, yet it would be going out of existence in the way best for both the black and the white races. . . .

— LINCOLN'S Rejoinder to Douglas' Reply.

7. Henry Clay, my beau ideal of a statesman, the man for whom I fought all my humble life — Henry Clay once said of a class of men who would repress all tendencies to liberty and ultimate emancipation, that they must, if they would do this, go back to the era of our Independence, and muzzle the cannon which thunders its annual joyous return; they must blow out the moral lights around us; they must penetrate the human soul and eradicate there the love of liberty; and then, and not till then, could they perpetuate slavery in this country! To my thinking, Judge Douglas is, by his example and vast influence, doing that very thing in this community, when he says that the negro has nothing in the Declaration of Independence. Henry Clay plainly understood the contrary. Judge Douglas is going back to the era of our Revolution, and, to the extent of his ability, muzzling the cannon which thunders its annual joyous return. When he invites any people, willing to have slavery, to establish it, he is blowing out the moral lights around us. When he says he "cares not whether slavery is voted down or voted up," — that it is a sacred right of self-government, — he is, in my judgment, penetrating the human soul and eradicating the light of reason and the love of liberty in this American people. And now I will only say that when, by all these means and appliances, Judge Douglas shall succeed in bringing public sentiment to an exact accordance with his own views, when these vast assemblages shall echo back all these sentiments, when they shall come to repeat his views and to avow his principles, and to say all that he says on these mighty

questions, — then it needs only the formality of the second Dred Scott decision, which he indorses in advance, to make slavery alike lawful in all the states — old as well as new, North as well as South.

My friends, that ends the chapter. The Judge can take his half hour. — *Ibid.*

KINDS OF ARGUMENT

Roughly speaking, there are three different classes or kinds of Argument: Arguments of Fact, Arguments of Belief or Principle, Arguments of Policy; although sometimes it is difficult to distinguish among them. In Arguments of Fact and Principle the common sense and the reason of the auditor are appealed to; in Arguments of Policy, by far the most common of the three, the interest and feelings are appealed to in addition to the understanding.

By **Argument of Fact** is meant an argument that centers around some definite fact or set of facts. The effort goes no further than to prove our statement is true. A typical Argument of Fact would be to prove that some incident or happening did or did not occur. Such an argument depends altogether for its proof upon the collection of data through research. This material is known as evidence. Such questions as are commonly dealt with in the courts call most for arguments of fact.

Resolved: That James Burke committed the robbery.

Resolved: That the prisoner is guilty of murder.

Resolved: That Shakespeare died in 1616.

Resolved: That the Chinese used electricity in 2000 B.C.

Resolved: That "Homer" does not designate a single individual, but a group of individuals.

These are typical of the kind of questions that call for arguments of fact. In gathering material or evidence for such questions, we should classify our results under three

heads: testimonial evidence, direct evidence, and indirect evidence. Testimonial evidence is gained from the testimony of men who know or ought to know something about the matter in dispute. Its value depends upon their reliability. Direct evidence is gained from intimate facts in connection with a case. If we see a man leave a room with a pistol in his hand, and later discover a body in the room, we have direct evidence that the man is a murderer. Indirect evidence deals with more remote facts, and is based upon a reasoning process. The man may not have been seen coming from the room where the murder was committed, but he may have been under suspicion before, he has a collection of pistols, he is poor, and he is a nephew of the murdered person. We reason indirectly, therefore, that he is the murderer. Indirect evidence is sometimes called presumptive or circumstantial evidence.

The **Argument of Belief or Principle** also makes its appeal to the reason and understanding, and may be so much like Explanation as sometimes to be easily confused with it. The Argument of Principle always looms large at those periods of history when science is making fresh discoveries. If a person strongly believes some new theory or principle, he will try to win others to his view. He can do this only by explaining clearly to them *what* he believes and by appealing thus to their reason.

Resolved : That air traffic will soon be practicable.

Resolved : That socialism is a rational form of government.

Resolved : That the earth is hollow.

Resolved : That Mars is inhabited.

Such questions as these call for development by Argument of Principle or Belief. Of course, such questions can never be argued conclusively, because they are open or growing

questions ; that is, new material is being discovered for or against them all the time. Laws, theories, beliefs, are always subject to change, and consequently they cannot be argued about with the decisiveness which can be used in connection with Arguments of Fact and Arguments of Policy.

Arguments of Policy constitute by far the largest proportion of our arguable propositions. The common everyday questions of life that crop up from our daily reading or conversing are Arguments of Policy. We are always being called upon to decide whether a certain course of action is right or wise, and in making our decision we employ the Argument of Policy. Our appeal in such argument is likewise made to the reason and the understanding, but *in addition* it is made to the interests and feelings of our auditors. We are not trying simply to *convince* them ; we are trying to persuade them to do something, to enter upon some course of action as a result of our argument. It is necessary, therefore, in an Argument of Policy to be most considerate of the audience addressed. A part of the work of preparing the material for such an argument is a study of the kind of audience to be spoken to. If we know them to be opposed to us, we must summon all our tact and skill to win them over ; if they are friendly to us, we must not bore them by accenting arguments which we know them to sanction. And it is here, too, in the Argument of Policy that the prime characteristic of this form of discourse comes most emphatically to the fore ; the characteristic, namely, of *moving* people, of making people believe and act with us.

We note at once the difference in the character of the following questions from those stated under Argument of Fact and Argument of Belief. In each case some change in policy, or change in our future actions, will result from success in the argument :—

Resolved : That the Spanish-American War was a mistake.

Resolved : That street car fares in all cities of 5000 or over should be three cents.

Resolved : That athletics in high schools are becoming too professional.

Resolved : That circumstantial evidence is insufficient for conviction.

The Argument of Policy demands very often that Arguments of Facts and Beliefs be considered in its presentation. It is a blanket or summary form, in other words. Some of the questions just stated, for instance, would require an accumulation of facts and a statement of the best beliefs regarding them before an appeal for policy could be made. This may or may not be true of all questions, but wherever we feel that facts and beliefs will help us in winning over our audience, — and this will usually happen, — we must combine them with our Arguments of Policy.

To convince means to make one see the truth of a matter ; to show one his duty to believe. In Arguments of Fact and Belief the whole work of the arguer is done when he has convinced his hearer of a truth or fact or duty. When he has made this clear to the understanding, he is done.

To persuade means to move ; it means not only to make your hearer see the truth, to understand the duty ; it means to make him *act* upon it as well. It is necessary, of course, that the truth, the fact, or the duty be understood, but in addition to this the one persuaded must will, move, act, upon this understanding. Persuasion, therefore, implies an appeal to the emotions and feelings and interests. It is warm, live, and active.

Summary. — The purpose of Arguments of Fact and Belief is to convince ; they are the arguments of conviction. The purpose of Arguments of Policy is to persuade ; they are the

arguments of persuasion. The one is more genuinely expository, reflective, descriptive, and speculative in its form and character; the other may be all of these, but adds to them the oratorical, the narrative, the forensic, the dramatic. Our work will be chiefly with the latter.

EXERCISES

- I. Read the following excerpts and determine what parts are purely argumentative, what parts are Narration, Description, or Exposition used for the purposes of argument.
- II. Classify them so far as possible into arguments of policy, of fact, of belief or principle.
- III. Distinguish in them, so far as possible, between the appeal to reason on the part of the arguer, and the appeal to prejudice, temperament, and the emotions generally.

1. At last that disgraceful seal of slave complicity is broken. Let us inaugurate a new departure, recognize that we are afloat on the current of Niagara, eternal vigilance the condition of our safety, that we are irrevocably pledged to the world not to go back to bolts and bars, — could not if we would, and would not if we could. Never again be ours the fastidious scholarship that shrinks from rude contact with the masses. Very pleasant it is to sit high up in the world's theater and criticize the ungraceful struggles of the gladiators, shrug one's shoulders at the actors' harsh cries, and let every one know that but for "this villainous saltpeter you would yourself have been a soldier." But Bacon says, "In the theater of man's life, God and his angels only should be lookers-on." "Sin is not taken out of man as Eve was out of Adam by putting him to sleep." "Very beautiful," said Richter, "is the eagle when he floats with outstretched wings aloft in the clear blue; but sublime when he plunges down through the tempest to his eyrie on the cliff, where his unfledged young ones dwell and are starving." Accept proudly the analysis of Fisher Ames: "A monarchy is a man-of-war, stanch, iron-ribbed, and resistless when under full sail; yet a single hidden rock sends her to the bottom. Our republic is a raft hard

to steer, and your feet always wet; but nothing can sink her." If the Alps, piled in cold and silence, be the emblem of despotism, we joyfully take the ever-restless ocean for ours, — only pure because never still.

— WENDELL PHILLIPS' *The Scholar in a Republic*.

2. A great deal has been said without doors of the power, of the strength, of America. It is a topic that ought to be cautiously meddled with. In a good cause, on a sound bottom, the force of this country can crush America to atoms. I know the valor of your troops. I know the skill of your officers. There is not a company of foot that has served in America, out of which you may not pick a man of sufficient knowledge and experience to make a governor of a colony there. But on this ground, on the Stamp Act, which so many here will think a crying injustice, I am one who will lift up my hands against it.

In such a cause, your success would be hazardous. America, if she fell, would fall like the strong man; she would embrace the pillars of the State, and pull down the Constitution along with her. Is this your boasted peace — not to sheathe the sword in its scabbard, but to sheathe it in the bowels of your countrymen? Will you quarrel with yourselves, now the whole house of Bourbon is united against you; while France disturbs your fisheries in Newfoundland, embarrasses your slave trade to Africa, and withholds from your subjects in Canada their property stipulated by treaty; while the ransom for the Manillas is denied by Spain, and its gallant conqueror basely traduced into a mean plunderer; a gentleman [Colonel Draper] whose noble and generous spirit would do honor to the proudest grandee of the country? The Americans have not acted in all things with prudence and temper: they have been wronged: they have been driven to madness by injustice. Will you punish them for the madness you have occasioned? Rather let prudence and temper come first from this side. I will undertake for America that she will follow the example. There are two lines in a ballad of Prior's, of a man's behavior to his wife, so applicable to you and your colonies, that I cannot help repeating them:—

“Be to her faults a little blind;
Be to her virtues very kind.”

Upon the whole, I will beg leave to tell the House what is my opinion. It is, that the Stamp Act be repealed absolutely, totally, and immediately. That the reason for the repeal be assigned, viz., because it was founded on an erroneous principle. At the same time, let the sovereign authority of this country over the colonies be asserted in as strong terms as can be devised, and be made to extend to every point of legislation whatsoever; that we may bind their trade, confine their manufactures, and exercise every power whatsoever, except that of taking their money out of their pockets without their consent. — LORD CHATHAM'S *The Right of Taxation*.

3. Gentlemen, I have gone through with the evidence in this case, and have endeavored to state it plainly and fairly before you. I think there are conclusions to be drawn from it, the accuracy of which you cannot doubt. I think you cannot doubt that there was a conspiracy formed for the purpose of committing this murder, and who the conspirators were; that you cannot doubt that the Crowninshields and the Knapps were the parties in this conspiracy; that you cannot doubt that the prisoner at the bar knew that the murder was to be done on the night of the 6th of April; that you cannot doubt that the murderers of Captain White were the suspicious persons seen in and about Brown Street on that night; that you cannot doubt that Richard Crowninshield was the perpetrator of that crime; that you cannot doubt that the prisoner at the bar was in Brown Street on that night. If there, then it must be by agreement, to countenance, to aid the perpetrator. And if so, then he is guilty as PRINCIPAL.

Gentlemen, your whole concern should be to do your duty, and leave consequences to take care of themselves. You will receive the law from the court. Your verdict, it is true, may endanger the prisoner's life, but then it is to save other lives. If the prisoner's guilt has been shown and proved beyond all reasonable doubt, you will convict him. If such reasonable doubts of guilt still remain, you will acquit him. You are the judges of the whole case. You owe a duty to the public, as well as to the prisoner at the bar. You cannot presume to be wiser than the law. Your duty is a plain, straightforward one. Doubtless we would all

judge him in mercy. Towards him, as an individual, the law inculcates no hostility; but towards him, if proved to be a murderer, the law, and the oaths you have taken, and public justice, demand that you do your duty.

With consciences satisfied with the discharge of duty, no consequences can harm you. There is no evil that we cannot either face or fly from, but the consciousness of duty disregarded. A sense of duty pursues us ever. It is omnipresent, like the Deity. If we take to ourselves the wings of the morning, and dwell in the uttermost parts of the sea, duty performed, or duty violated, is still with us, for our happiness or our misery. If we say the darkness shall cover us, in the darkness as in the light, our obligations are yet with us. We cannot escape their power, nor fly from their presence. They are with us in this life, will be with us at its close; and in that scene of inconceivable solemnity which lies yet farther onward, we shall still find ourselves surrounded by the consciousness of duty, to pain us wherever it has been violated, and to console us so far as God may have given us grace to perform it.

— DANIEL WEBSTER'S *The Murder of Captain Joseph White*.

4. Then Agrippa said unto Paul, Thou art permitted to speak for thyself. Then Paul stretched forth the hand, and answered for himself: I think myself happy, King Agrippa, because I shall answer for myself this day before thee touching all the things whereof I am accused of the Jews: especially because I know thee to be expert in all customs and questions which are among the Jews: wherefore I beseech thee to hear me patiently.

My manner of life from my youth, which was at the first among mine own nation at Jerusalem, know all the Jews; which knew me from the beginning, if they would testify, that after the most straitest sect of our religion I lived a Pharisee. And now I stand and am judged for the hope of the promise made of God unto our fathers: unto which promise our twelve tribes, instantly serving God day and night, hope to come. For which hope's sake, King Agrippa, I am accused of the Jews.

Why should it be thought a thing incredible with you, that God should raise the dead? I verily thought with myself, that I ought

to do many things contrary to the name of Jesus of Nazareth. Which thing I also did in Jerusalem: and many of the saints did I shut up in prison, having received authority from the chief priests; and when they were put to death, I gave my voice against them. And I punished them oft in every synagogue, and compelled them to blaspheme; and being exceedingly mad against them, I persecuted them even unto strange cities.

Whereupon as I went to Damascus with authority and commission from the chief priests, at midday, O king, I saw in the way a light from heaven, above the brightness of the sun, shining round about me and them which journeyed with me. And when we were all fallen to the earth, I heard a voice speaking unto me, and saying in the Hebrew tongue, Saul, Saul, why persecutest thou me? it is hard for thee to kick against the pricks. And I said, Who art thou, Lord? And he said, I am Jesus whom thou persecutest. But rise, and stand upon thy feet: for I have appeared unto thee for this purpose, to make thee a minister and a witness both of these things which thou hast seen, and of those things in the which I will appear unto thee; delivering thee from the people, and from the Gentiles, unto whom now I send thee, to open their eyes, and to turn them from darkness to light, and from the power of Satan unto God, that they may receive forgiveness of sins, and inheritance among them which are sanctified by faith that is in me.

Whereupon, O King Agrippa, I was not disobedient unto the heavenly vision: but showed first unto them of Damascus, and at Jerusalem, and throughout all the coasts of Judea, and then to the Gentiles, that they should repent and turn to God, and do works meet for repentance. For these causes the Jews caught me in the temple, and went about to kill me. Having therefore obtained help of God, I continue unto this day, witnessing both to small and great, saying none other things than those which the prophets and Moses did say should come: that Christ should suffer, and that he should be the first that should rise from the dead, and should show light unto the people, and to the Gentiles.

And as he thus spake for himself, Festus said with a loud voice, Paul, thou art beside thyself; much learning doth make thee mad.

But he said, I am not mad, most noble Festus; but speak forth the words of truth and soberness. For the king knoweth of these things, before whom also I speak freely: for I am persuaded that none of these things are hidden from him; for this thing was not done in a corner.

King Agrippa, believest thou the prophets? I know that thou believest. Then Agrippa said unto Paul, Almost thou persuadest me to be a Christian. And Paul said, I would to God, that not only thou, but also all that hear me this day, were both almost and altogether such as I am, except these bonds.

And when he had thus spoken, the king rose up, and the governor, and Bernice, and they that sat with them: and when they were gone aside, they talked between themselves, saying, This man doeth nothing worthy of death or of bonds. Then said Agrippa unto Festus, This man might have been set at liberty, if he had not appealed unto Cæsar. — *Paul's Defense before Agrippa.*

THE PREPARATION FOR ARGUMENT

Its Importance. — We have accented all through the book the importance of preparation for written and oral composition by means of a plan or outline. *Nowhere* is such preparation so important as in argument. Indeed, the preparation in argument is the whole thing, for seldom is an argumentative speech written out verbatim, and seldom should it be. In the first place (if we are to bring every possible point to bear), the plan for an argument, which is called a *brief*, must be a good deal more detailed and elaborate than other plans; and in the second place, since Argument is chiefly an oral form, the speaker should not harass himself by recalling set phrases from memory. A form of composition that depends for its success so largely upon its reception by an audience must be absolutely clear in its outline, and yet have the spontaneity and the vitality of the

ex.ampore speech. And still further, there are so many demands made upon argument for "short notice" retorts and questions, that the formally prepared and memorized speech would fall very far short of meeting the requirements. It is best, then, to prepare the plan or brief with much care and do no more by way of writing. When the time comes for the delivery of the argument, the brief should be before us for guidance, but we should argue, not recite, declaim, or read.

The Subject. — The subject for argument is stated in a special way, and is called the proposition, or "question," — "(Let it be) Resolved: That the Spanish-American War was a mistake." The words in parenthesis before "Resolved" are always understood but never expressed. There are two sides to every arguable question, the affirmative and the negative. Those representing these "sides" are called debaters, and the whole procedure of arguing pro and con is called a debate. The question is usually originally stated in the affirmative form, as above. The negative of the question is formed by inserting "not" immediately before or after the key word:—

"*Resolved*: That the Spanish-American War was *not* a mistake."

Selection and Phrasing of the Question. — Care must be exercised in the selection of questions. We should argue only those questions that are nearly equally arguable on both sides; in which both the affirmative and negative arguers will have an equal chance. A one-sided question is obviously unfair. We should also carefully avoid such questions as —

Resolved: That honesty is the best policy,

Resolved: That education is a good thing,

Resolved: That food is a necessity of life,

for they are not arguable in any sense. They are rather self-evident conclusions and need no argument to prove the truth. They are "bad questions."

Again, we must take especial pains in phrasing the proposition, to the end that it may express definitely and clearly the point for which we wish to argue. Many a debate has been rendered worthless by vagueness in the meaning of the proposition.

"*Resolved*: That immigration is good," is a bad question. It is much too vague. "Good for what?" "Immigration where?" we ask.

"*Resolved*: That aviators should fly in good weather," is bad. It is ambiguous. Are they or are they not to fly also in bad weather?

"*Resolved*: That a practical education is best," is bad. What do you mean by practical? You *must* have clearly defined terms.

Spend time on thinking out and carefully wording your proposition. The effort will pay enormously, whether in formal debate or in ordinary conversation.

EXERCISES

- I. Draw up a list of ten propositions which are arguable by your class, and put them into good form.

Gathering and Arranging the Material. — Given a good question clearly stated, however, the first thing to be done, as in all composition, is to gather the material. This means more in argument than elsewhere; for here we have to gather, not only all the material for the side we are arguing, affirmative *or* negative, but we have to surround the whole question, study both sides, affirmative *and* negative. Only by knowing fully what is to be said on the opposite side can we ade-

quately handle our own. It is necessary, then, in looking up and gathering material for an argument, to set no limitation upon our research, to get every possible bit of available material in the field.

This done exhaustively, our next task is to assort and arrange the material collected. We must reject all irrelevant points, points that do not actually and directly bear upon the question. This implies, of course, that we will zealously guard and preserve the relevant material, or material that bears directly upon the question. Then we must arrange this assorted material in two columns, one for affirmative points and one for negative points.

Unity. — If we have done this with care, we have secured *Unity* for our argument. No form of composition will so punish and embarrass us for disunity as will argument. Just at the place where we admit irrelevant material, or omit relevant, our audience will discern weakness and our opponent avail himself of our vulnerability. We cannot afford either of these misfortunes.

Emphasis and Coherence. — Our next procedure is to take the points enumerated in both columns and consider their relative value. Since in all argument a good part of our appeal is made to the reason, we must never do violence to the reasoning and understanding of our audience by illogical, unrelated presentation of our points. Emphasis and Coherence can be secured in argumentative work only by a careful study of the importance and relative values of our collected points. The most important arguments are those that we quote from good authority or from experience. These should be presented last if we would make their appeal emphatic. Again, if we would catch the attention of our audience at the outset, we must present some brief but striking argument at the beginning, for this, we have learned, is

likewise an emphatic position in all composition. If in our conclusion we repeat in the same or other terms the various points made all along the way, we shall have further emphasized our arguments.

Illustration. — In the question above stated on the Spanish-American War, it would be obviously absurd, in arguing it, to present strong arguments at the beginning and then to sketch the history and origin of the question. It would be equally foolish to place the arguments of a writer who had lived and traveled much in our Spanish possessions since the war, before those of one who knew them previous to 1898. To commit these errors would be to violate the laws of Coherence and Emphasis in our argument, a thing we cannot afford to do in any form of composition, least of all in Argument.

Importance of Careful Preparation. — If these three qualities — Unity, Emphasis, Coherence — be properly safeguarded in the preparation of the argument, we shall not be very likely to err in developing it. We accent them here in the preparation of the work, however, because the preparation of argument is all the work. When the brief is fully prepared, the argument is all prepared. Not “well begun is half done,” but “well begun is all done,” is the watchword in argument. We accent them also because in this form of discourse we are being watched for weaknesses both by opponents in argument and opponents in our audiences. We must so manage our work as to make their search of no avail; we must not give them points for attack; we must ever be on the defensive as well as on the offensive. We shall probably be condemned a good deal more for faults in the form, content, and arrangement of the argument than for faults in its delivery. We may not be able to avoid the latter; the former can easily be avoided.

EXERCISES

- I. Choosing any one of the questions for debate at the end of this chapter, state or write down in sentence form the arguments and the evidence for and against which may occur to you without further investigation. This done, re-arrange and revise your topics in order to secure the best Unity, Coherence, and Emphasis.

THE FORM OF AN ARGUMENT

The Brief Proper. — After we have collected our material and decided upon the coherent and emphatic order of the points, our next problem is to fit these points into the formal plan, the most important part of which is the *Brief Proper*. The Brief Proper is the logical skeleton of the argument. It should show at a glance: (a) the main points to be made; (b) the evidence which supports these points. For example, here is a typical section of a Brief Proper, taken from an argument to prove that suffrage should be extended to women: —

- I. They will vote as intelligently as men; for —
- A. The average of education among women is now as high as among men; for
 - a. Statistics (which will be presented) prove it.
 - B. They can inform themselves as thoroughly as to the issues of the election; for
 - a. They have access to all information open to men.
 - C. Past experience shows that they will do so; for —
 - a. A study of the campaign in California in 1912 proves this; and
 - b. The part taken by women in the Progressive convention of 1912 proves this.

We will not now discuss the validity or invalidity of this argument. Let us look simply at the structure of the brief.

Notice that point I goes back directly to the "question," and when connected with it by a "for" makes a logical statement combining proposition and support: "Suffrage should be extended to women, *for* they will vote as intelligently as men." Likewise, point A connects in the same fashion with point I; point B and point C each with point I. Again, point A joins with a "for" to its *a* to make again a logical statement of proposition and support; point B with its *a*; etc. Thus we have a chain of reasoning, each point supported by one or more points, as the case may be, and each of these, if necessary, supported by others. The little word "for," which appears whenever a proposition is to be supported by another, is invaluable. Always use it in such a case, — if you cannot, if it does not make sense, *then your second proposition does not support your first.* Try to put a "for" in this argument: —

- A. The saloons sell more liquor on election day than upon ordinary days.
 a. The saloons ought to be closed.

You cannot do it; the reason being that your argument is upside down. A is the support, *a* the proposition. Nothing helps clear briefing so much as the "for."

Only one other connecting word should appear between the items of a Brief Proper. Where several pieces of evidence support a proposition, they should of course be lettered alike, and they may be connected by "and." We have an example in our suffrage argument. Written out, *a* and *b* under C would read: "Past experience proves that they will do so, *for* a study of the campaign in California in 1912 proves this, *and* the part taken by women in the Progressive convention of 1912 proves this."

One other counsel should be given. Write every item of

your brief proper in the form of a *complete sentence*. Infinite confusion arises from such briefing as this : —

1. Friendship for older people is important; for—
 - A. Mental development.
 - B. Pleasure.
 - C. Disadvantages.

Whose mental development? Whose pleasure? Is “disadvantages” an argument for or against? Put *A*, *B*, and *C* into sentences, and your thought must be clearer : —

- A. It develops the younger mind.
- B. It means a kind of pleasure that friendship with those of your own age cannot give.
- C. Its disadvantages are outweighed by its advantages.

The Parts of the Complete Brief. — The Brief Proper, as the discussion of an argument is called, is naturally the most important part of the work. But you must not neglect the other parts of a brief, which consists, when complete, of Proposition, Introduction, Brief Proper, Conclusion.

The Proposition, or Question, and the Brief Proper we have already discussed. The Introduction is often highly important. In it you must insert all the exposition of your subject which may be necessary before your audience can follow your argument. Here is the place to explain your proposition; to give the facts of the case about which you are to argue; to indicate the line of reasoning you intend to pursue; or to state what points you intend to argue, and what you intend to neglect. There are as many Introductions as there are arguments. No rule can cover them all, except the general counsel to put into your Introduction, first, all that the audience needs to know about the case in

hand, and, next, a short statement of the method you intend to follow in developing your argument.

The Conclusion follows the Brief Proper. It sums up the main points made, and tells the audience just why they should accept your argument. It should be concise.

Examine the following "dummy" brief:—

I. Proposition or Question (either Affirmative or Negative).

II. Introduction.

1. Definition of any terms in the question which are vague, unusual, or unfamiliar to the audience.
2. "Weeding" the question, — telling the audience just what matter is inadmissible or irrelevant. "What I am *not* arguing."
3. Origin of the question, — when, where, why, how the question arose.
4. Importance and character of the question, — local or national? Moral or political or economical? etc.
5. My position on the question, — my convictions regarding it, — "Where I stand."
6. Statement of what the question involves. Division of arguments to be presented into —

<p>a. } b. } c. } d. }</p>	<p>These are sometimes called issues.</p>
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(If more than one are arguing on the same side, these points or issues are assigned to definite speakers. Note that this is a "blanket" Introduction. Not *all* these points would have to be explained for every argument. Use no more, and no less, introduction than you need.)

III. Discussion

(or Brief Proper)

Arguments
of
Impression

1. A striking argument, such as "I would not accept as a gift a thing that I could not profit by or that I could not benefit by; for—
 - a. "I would be depriving some one else of rendering service, and
 - b. "I might be depriving some one else of help, and
 - c. "I certainly would be wasting both my time and the object."

Arguments
of
Development

2. Arguments of condition and circumstance (all the arguments that are necessary for a proper covering of the question on my side arranged in increasing importance). Points of informal refutation here
 - a. (with subordinate points marked *a'*, and sub-subordinate points *a''*, etc. This applies everywhere in the brief).
 - b.
 - c.
 - d.
 - e.

Arguments
of
Emphasis

3. Arguments of experience.
 - a.
 - b.
 - c.
 - d.
4. Arguments of authority.
 - a.
 - b.
 - c.
 - d.
 - e.

(Note that this outline when completed should all be in proper brief form, the relation between the points being expressed by "for" or "and," and by lettering.)

IV. Conclusion.

1. Restatement of proofs demanded by question.
2. What my side has proved. (Summary of chief arguments in emphatic order.)
3. What my opponents have failed to prove. (A fair summary in emphatic order.)
4. What the audience should believe.

This illustrates the general trend of arrangements for the points of an argument. But each argument will suggest its own best treatment; and of course the number and degree of subordinate topics hinge altogether upon the scope of the question. Some questions are a good deal more important than others and have been discussed more widely. Hence, in briefing them we should have to insert and subordinate many more minor points than in a question of narrow scope and limited importance.

It is in the Brief Proper, of course, that most of our telling work in an argument is to be done, and we should therefore observe closely the form and suggestions given above. This is the place where our real arguments are made, the battleground, as it were, where we draw up our forces. Nothing must be admitted here of a random nature. For example, the word "authority" at the end of the Discussion obligates us to prove statements by the best authority to be found. A mere statement such as "Statistics show that this is the case" is not an argument from authority. Our opponent will demand of us that those statistics be quoted verbatim, and he is quite right, for whenever possible an argument must be won by facts.

EXERCISES

I. Study and criticize the following briefs:—

1. PROPOSITION (AFFIRMATIVE)

Resolved: That the attempt to subjugate the Filipinos was a mistake.

INTRODUCTION

- I. The historical situation as regards the United States and the Philippines in the years immediately succeeding 1898.
- II. The nature of our policy toward the Filipinos.
 - A. It was to secure sovereignty over them.
 - B. It differed from our Cuban policy,
 1. Which was to recognize Cuban independence.
- III. This argument will be based upon the practical results of our policy.

BRIEF PROPER

- I. Our policy was bad in its immediate effects; for—
 - A. It led to a waste of our men and our money; for—
 1. We spent six hundred millions on the Philippine war.
 2. Ten thousand lives were lost.
 - B. It led to a waste of life and goods among the Filipinos; for—
 1. This the history of the insurrection sufficiently proves.
 - C. It led to cruelties borrowed from Spain.
 - D. It made enemies of what might have been a grateful people.
 - E. It made it impossible for Americans to speak out their sympathy with oppressed peoples.
- II. Our policy has led to bad conditions at present; for—
 - A. Although the insurrection has ended, opposition to the Americans continues.
 - B. Our present ownership of the Philippines is more embarrassing than advantageous; for—
 1. It puts us in constant danger of war with Japan.
 2. It makes necessary an increased navy.

3. It weakens our power of defense in war; for—
 - a. It makes necessary a division of our forces.
 4. Our financial gain has in no sense equaled our expenditures upon the islands.
- III. This policy was contrary to fundamental American principles; for—
- A. Americans have never believed in government without the consent of the governed; for—
 1. This was asserted by our forefathers in 1776.
 2. This was asserted by Adams and Monroe in the Monroe Doctrine.
 3. This was asserted by us in regard to Cuba in 1898.

CONCLUSION

Since the attempt to subjugate the Filipinos in the years immediately succeeding 1898 was bad in its immediate effects, has led to bad conditions at present, and was contrary to fundamental American principles; therefore, this attempt was a mistake.

2. PROPOSITION (AFFIRMATIVE)

Resolved: That secret societies in public high schools should be abolished.

INTRODUCTION

- I. Recently secret societies in public high schools have aroused great interest in many quarters.
 - A. Investigations by the University of Chicago in 1904 and 1905 and later by a special committee of the National Education Association have brought the question into public prominence.
 - B. Many school authorities are taking measures to abolish secret societies.
 - C. Several cases are now before the courts.
- II. Leading facts in the history of the question are as follows:—
 - A. In public high schools, fraternities sprang up about fifteen years ago, patterned after the college fraternity.

- B.* The societies did not excite the disapproval of educators at first, but—
1. Later they increased in numbers and introduced chapter systems.
- III. For this discussion, the terms shall thus be defined:—
- A.* To “prohibit” means to repress directly by constituted school authorities.
 - B.* “Secret societies” mean Greek Letter societies of secondary public schools, including those for boys and those for girls, and all local organizations modeled on them.
 - C.* Societies under faculty regulation are not “secret” within the meaning of the proposition.
- IV. We make the following contentions:—
- A.* Secret societies exert bad influences over schools and pupils in that—
 1. They lower the standard of scholarship through fostering idleness.
 2. They are undemocratic.
 - B.* These evils can be checked by the abolition of the societies.
 - C.* School authorities have the legal right to prohibit any conduct of pupils which interferes with the general welfare of the schools.

BRIEF PROPER

- I. Secret societies exert bad influences over schools and pupils; for—
- A.* Secret societies lower the standard of scholarship; for—
 1. They foster idleness outside the school.
 2. Principals and teachers who are elected honorary members are inclined to “toady to members of the societies.
 3. They lessen the good which debating societies, school papers, and similar student activities may yield; for—
 - a.* The societies keep out able students; for—
 - (1) The societies introduce cheap politics.
 4. They interfere with good order; for—

- a. Foolish initiation practices tend to invade the school.
 - b. The organizations encourage contempt for school authorities.
- B. Secret societies are socially objectionable through causing undemocratic spirit; for—
1. Membership is not based on worth; for—
 - a. They discriminate against the poorer classes.
 2. They are not conducive to good citizenship; for—
 - a. They show little respect for school law and discipline.
 - b. They train their members in corrupt politics; for—
 - (1) They employ the methods of the ward boss.
 - (2) Their members are bound by oath to disregard the right of non-members.
 - (3) The members are bound to vote in school elections according to the dictates of the ring-leaders.
 3. They are unfair to non-members; for—
 - a. They seek to control all school elections.
 - b. Discrimination against the poor is unfair in public institutions supported by general taxation.
 - c. They avowedly make no provision for the general social good of the school.
 4. They tend to destroy school spirit; for—
 - a. Loyalty to their society comes before loyalty to school.
- II. Such evils as exist can be dealt with more successfully by prohibiting the societies than by punishing individuals; for—
- A. The undemocratic tendencies are inherent in the very nature of the societies.
 - B. The society interferes with school harmony and order.
 - C. If need be, a few innocent pupils must sacrifice the pleasures of the societies for the good of the whole school.
 - D. The method of punishing individuals is unjust; for—
 1. Secrecy makes it difficult, if not impossible, for authorities to tell what individuals deserve most punishment.

- III. School authorities have a legal right to prohibit secret societies ;
for —
- A. School authorities are authorized to adopt and enforce such regulations as shall be essential to the well-being of the school.
 - B. If pupils do not comply with the rules and regulations of the school, teachers are authorized to expel or suspend them from school.
 - C. Decisions based on these provisions have been handed down by the Supreme Courts.

CONCLUSION

- I. Since secret societies in public high schools exert bad influences over schools and pupils, intellectually and socially ;
- II. Since the plan of dealing with the individual members cannot eradicate the evils ;
- III. Since it is within the jurisdiction of the law, as stated and affirmed by numerous cases, to prohibit such organizations ;
Therefore, secret societies in the public high schools should be prohibited.

- II. Criticize the order and arrangement of the following brief.
Rewrite it.

PROPOSITION

Resolved: That athletics are harmful to the schools.

INTRODUCTION

- I. The question is important.

BRIEF PROPER

- I. They affect scholarship.
 1. Five per cent of the failures are due to overindulgence in athletics.
 - a. They take too much of the students' time.
- II. They cause ill feeling between rival schools.
 1. This often lasts after school days are over.

- a. Note the ill feeling aroused by our game with the Brown school last year.

III. Many boys are hurt.

1. Athletics are often dangerous.

- a. A broken leg, three sprained ankles, a broken nose, and two crippled knees resulted from our football season last year.

CONCLUSION

Athletics should be abolished.

III. Make affirmative or negative briefs for part or all of the ten questions from "Questions for Debate" which were chosen under "Exercises" on page 274.

IV. Choose three arguable questions where your own personal experience and your knowledge will be of value. Brief them affirmatively or negatively.

V. Brief the extracts on pages 257, 267.

REFUTATION OR REBUTTAL

Purpose. — We have seen that to prepare an argument carefully we must study both sides of the question, no matter which one we happen to be advocating. This is especially important if we wish to try to make it impossible for our opponent to controvert or deny statements that we make during our argument. Refutation or Rebuttal is this contradiction or denial by one arguer, of statements made by an opponent. Usually at the close of an argument, one speaker on each side is given opportunity to offset or refute arguments made by his opponent in a former speech. If we have been careless in our preparation; if we have omitted or admitted material unwisely; if we have arranged our work

poorly, we have given our opponent opportunity for effective rebuttal, and we may be sure that he will not be slow to make the most of it. But if in the preparation we have anticipated all that he can possibly say in his rebuttal, and have been careful to argue against it as we have proceeded, we have almost completely disarmed him. It should be our aim to put our opponent at a loss when he comes to refutation.

But of course this cannot always be done. There is often some "surprise" argument introduced against us; or our opponent has been guilty of misstatements perhaps, or has been misinformed; or he may have made reference to our own arguments by which he has shown that he has misinterpreted them; or again, he may have made omissions or admissions of material which we can criticize. Any or all of these things are possible and likely to occur. It behooves us, then, to be on the *qui vive* for them, and in a keen and courteous rebuttal to hold them up to the audience as proving weakness for him and strength for us. When refutation is anticipated and merged with our first speech, we call it Informal Refutation; when it occurs in a second speech which consists of refutation only, it is called Formal Refutation.

Informal Refutation finds a place in our Brief Proper; and will usually come under our "Arguments of Development," as suggested in the scheme above. Whenever possible, an argument of our opponent should thus be refuted in advance or outweighed by arguments of our own.

Formal Refutation must come later. It should also be briefed, but there is a difference in structure from the affirmative argument. It will be convenient to choose for our main headings the arguments of our opponent which we wish to attack and negative them, as in —

1. My opponent's statement that direct primaries have failed is not true; for —

A.	} Here follow our proofs.
B.	
C.	

The arguments of his which we must admit should be put into the Introduction of our Formal Refutation.

General Advice. — Finally, it may be suggested that to reserve a good quotation from some good authority for the rebuttal period of a debate is a most excellent device. To plan the refutation interrogatively in a series of unanswerable, perhaps genially humorous, questions, is also effective. Never, however, should the opponent be held up to ridicule, however ridiculous some of his statements may appear. Again, since the refutation speech is the speaker's last word, he should charge the latter part of it with the greatest emphasis possible. Usually he may repeat here what he considers the weightiest, most irrefutable argument in his first brief, leaving this as a last impression upon the board of judges, the audience, and his opponents.

EXERCISES

- I. Study the following Brief Proper in refutation of the argument given on page 284. Supply a Proposition, Introduction, and Conclusion. Study also the refutative paragraphs following. The last one quoted is an excellent example of undue abuse in a refutation: —

I. My opponent has overlooked facts which favor the high school fraternity.

1. The secret society has a good influence.

a. Properly supervised, it strengthens the moral tone of a school; and —

b. It begets loyalty, and loyalty in any form not evil, cannot be condemned.

2. There is a natural argument in its favor.
 - a. It is as natural for friends to group themselves fraternally as for cattle to herd, birds to flock, grass to grow in tufts. Fraternity is natural.
 - b. In natural unity is the only strength.
 - c. Does not my opponent like some people better than others, and does he not therefore seek their company?

II. Certain facts are misstated by my opponent.

1. The higher law gives man the right to fraternize.
2. Prohibition is powerless where the heart is concerned.
3. In places where fraternities have been prohibited, they nevertheless have been continued.

“What facts does my honorable friend produce in support of his opinion? One fact only; and that a fact that has absolutely nothing to do with the question. The effect of this reform, he tells us, would be to make the House of Commons all-powerful. It was all-powerful once before, in the beginning of 1649. Then it cut off the head of the king, and abolished the House of Peers. Therefore, if it again has the supreme power, it will act in the same manner. Now, Sir, it was not the House of Commons that cut off the head of Charles the First, nor was the House of Commons then all-powerful. It had been greatly reduced in numbers by successive expulsions. It was under the absolute dominion of the army. A majority of the House was willing to take the terms offered by the king. The soldiers turned out the majority; and the minority, not a sixth part of the whole house, passed those votes of which my honorable friend speaks, — votes of which the middle classes disapproved then, and of which they disapprove still.” — MACAULAY’S *Speech on the Reform Bill*.

“Of what use is the Senate?” asked Jefferson, as he stood before the fire with a cup of tea in his hand, pouring the tea into the saucer.

“You have answered your own question,” replied Washington.

“What do you mean?”

“Why do you pour that tea into the saucer?”

“To cool it.”

“Even so,” said Washington, “the Senate is the saucer into which we pour legislation to cool.”

“We could say much more; but we think it quite unnecessary at present. We have shown that Mr. Sadler is careless in the collection of facts, — that he is incapable of reasoning on facts when he has collected them, — that he does not understand the simple terms of science, — that he has enounced a proposition of which he does not know the meaning, — that the proposition which he means to enounce, and which he tries to prove, leads directly to all those consequences which he represents as impious and immoral, — and that, from the very documents to which he has himself appealed, it may be demonstrated that his theory is false. We may, perhaps, resume the subject when his next volume appears. Meanwhile, we hope that he will delay its publication until he has learned a little arithmetic, and unlearned a great deal of eloquence.”

- II. Choosing any of the briefs hitherto written, consider carefully whether it may be strengthened by the addition of informal refutation. If so, insert it.
- III. Choosing any of the briefs written by yourself or by others, prepare a brief for a formal refutation.
- IV. Write a series of argumentative paragraphs whose topic sentences may be chosen from among the headings of briefs already constructed, or may be chosen by yourself. Some of these should of be positive; some negative; some in refutation of others.

TESTING THE ARGUMENT

No matter how excellent your *method* of argument, and no matter how perfect the form of your brief, your speech or essay will be valueless if its argument is unsound. It would be difficult to analyze all the methods of testing an argument for its validity without going deep into logic and the laws of

evidence. However, we all have a fund of common sense and judgment which, properly directed and carefully applied, will tell us when an argument is good, when it is bad. Let us summarize, therefore, the requirements for valid arguing under a few headings and, for the present, let experience teach us their application.

Induction and Deduction.—There are just two ways in which we can reason, when it comes to an argument. We can begin with facts and come to some general conclusion, which will usually be a law or principle resulting from a study of these facts. Or we can begin by assuming that some law or principle is true, and show that the point we wish to prove comes under this true law or principle. The first is the method of experiment and is called induction. The second is called deduction. In practically all argument they are combined, one helping the other. For example, I wish to prove that the town should improve its water supply. I can argue from facts: from the high death rate from typhoid, from the unpleasant taste of the water, from the expense of the present imperfect system. This would be induction. But I will also bring a deductive argument. I will use certain general principles or laws which my opponent will have to recognize as true. I will assume that a town should adopt a system which means the least expense; I will assume that bad water means danger from typhoid; I will assume that an unprotected reservoir means possible pollution. Then I will proceed to show that the case of my native town and its water supply falls under the general principles, and so argue deductively. I shall weave the two kinds of argument together in my brief and in my argument; but if the hearer should weigh my results carefully, he would be able to see where I am arguing from facts up; where from general principles down.

EXERCISES

- I. In the excerpts on page 257 find as many deductive, and as many inductive, arguments as you can.
- II. a. Write argumentative paragraphs on the following topics, affirmative or negative: —
1. The girl's mind is different from, but it is not inferior to, the boy's.
 2. Interscholastic games justify the time and money they cost.
 3. The earth is round.
 4. A lie is never justifiable.
 5. The dog is preferable to the cat as a pet.
- b. Where have you deduced, where have you induced, in these paragraphs?

Ways of Testing an Argument. — The chief value, however, of an understanding of deduction and induction is the power it gives you to test your own and your opponent's arguments. For example, questions will go far toward determining the validity of argument: —

If it is deductive —

1. Is the general principle, or law, or theory or belief assumed as true by the arguer, really true?
2. Does the case for which he is arguing really come under this general law?

Take an instance of the application of the first of these questions. Some one argues that honest men will never go into politics, because for an honest man there is not enough money to be made in politics. The argument rests upon the assumption that men will never go into politics except to make money. This assumption is not true; it is not a *law*.

Again, some one argues that America will never produce great music because the Anglo-Saxon race has never de-

veloped great composers. Applying question 2, we see the fallacy of this argument. The general law, that the Anglo-Saxon race has never produced great composers may be true; but the arguer's special case, the Americans, does not come under this general law. The Americans are not Anglo-Saxons, except in the speech, the literature, and the traditions which they have inherited from the English among their ancestors.

If the argument is inductive —

1. Are the facts correctly stated?
2. Is the conclusion reached by the arguer borne out by his facts?

Your knowledge alone can test the correctness of the facts; that is, of the evidence which underlies the argument. If the evidence is false, the conclusions of course are valueless.

It is much more difficult to discern in every case whether or not the conclusion is really justified by the facts brought forward. Only close thinking will tell. I argue that George is the man for the captain of the team because of his speed, his strength, his popularity, his courage, his knowledge of the game. Wrong, — he lacks decision, and without that the points above are not sufficient to justify the conclusion. I argue that the increased cost of tennis rackets is due to the increased popularity of the game. Wrong, — or at least partly wrong, — for I have not considered the increased cost of wood, of labor, and of the gut used for racket strings. The facts given must all bear upon the conclusion; and there must be no omission of important facts, evidence, causes, upon which the conclusions may rest, if the argument is to be sound.

EXERCISES

I. Test the validity of the following arguments: —

1. Since war eliminates the weak and undesirable members of

a race, an occasional war is a blessing, not a curse, to the nation which indulges in it.

2. The high cost of living is due to the protective tariff, for that tariff imposes a tax upon our clothes, many of our luxuries, and much of our food.
3. If the stars were self-luminous suns, and light traveled from them to the earth, we would never have a dark night. Our earth would always be lit up as it is in daylight.
4. The men who have started life in poverty are most likely to succeed; for consider the careers of Lincoln, of Jay Gould, of Charles Dickens, of General Grant.
5. Since we all aim to succeed in life, it is a waste of time to spend our energies upon anything that cannot later be turned into dollars and cents.

II. Test the validity of the following brief: —

PROPOSITION

Resolved: That it is better for boys to live in the country up to the time of their sixteenth birthday than in the city.

BRIEF PROPER

- I. It is more healthful for boys under sixteen years of age to live in the country than in the city.
 - A. Better air and homes are to be had in the country than in the city.
 1. In the country where there is plenty of good sunlight, the air is much better.
 2. The houses in the country are not so close together as the tall buildings in the city, and this affords a better chance for fresh air.
 - B. Purer food is obtained in the country.
 1. The food obtained in the country usually comes directly from the fields.
 2. Food in the city has been handled by many people before it is eaten.
- II. It is more economical to live in the country.
 - A. Prices of food are much lower than in the city.

1. The vegetables and certain other foods come right from the farm where the boy lives.
- B. In the country there are not so many places where one can spend money.
 1. There are not so many stores in a little country village as in a large city.
- III. It is more enjoyable for a boy to live in the country.
 - A. In the country a boy has lots of room and good large fields to run around in.
 - B. The people are more friendly in the country.
 1. There are not so many people in the country as in the city, and they become friendly very quickly.
- IV. It is better from a moral standpoint that boys should spend the first part of their lives in the country rather than in a large city.
 - A. This keeps the boy away from the bad, crowded, and dirty streets of the city.

CONCLUSION

- I. The affirmative has shown that —
 - A. It is more healthful for boys under sixteen years of age to live in the country than in the city.
 - B. It is more economical to live in the country.
 - C. It is more enjoyable for a boy to live in the country.
 - D. It is better from a moral standpoint that boys spend the first part of their lives in the country.
- II. We therefore conclude that it is better for boys under sixteen years of age to spend their lives in the country.
- III. Test the validity of any of the briefs or arguments printed earlier in this chapter which seem to you to be unsound.

THE DEBATE

Kinds. — Your arguments should be thoroughly tested before you begin to argue, but they can be finally tried out

only in actual debate. If a question is comparatively simple and narrow in its scope, a debate may be carried on by a single person on each side. This is called a Single Debate. In questions of broader scope, however, it is necessary, in order to do justice to the subject, to have two, three, or even four on a side. This is called Team Debate. Each team has a captain who takes the lead, either by opening the debate and apportioning the work to others, or by handling the points of greatest emphasis himself and giving the less important details to a less eloquent debater.

Form. — Each debater refers to the men on his side as “colleagues”; to his opponents as “opponents”; he addresses the chairman as “Mr. Chairman,” or “Mr. President”; the judges as “Honorable Judges”; and the audience as “Ladies and Gentlemen,” when he begins to speak. These formalities, gracefully and courteously complied with, if not creative of sympathy, will at least not increase antagonism.

Organization. — The captain and his colleagues must see to it that no violation of sequence and coherence is caused by the fact that there is more than one debater. Their parts must dovetail closely, so that one speaker may take up the argument with proper consecutiveness at the point where a former one has left it. The work must be equally proportioned, certain points in the brief being assigned to one, and certain other points to another. That section of the brief assigned to each speaker should be worked out to minute detail; then the speakers should fit together the parts by frequent conferences. From the completed brief, the speeches, which together make the argument, are to be delivered. In no case should a set speech be committed to memory. In every case the debate from start to finish should be carefully planned.

SUMMARY EXERCISES

- I. The following questions are unequal in scope : —
- a. Group them, placing together those that call for team work ; those that are narrow enough for single debate.
 - b. Some of them require a good deal of argument by means of facts and principles. Group these together also.
 - c. A large number call for arguments of policy. For some of these write the Introduction, for others the Discussion, for still others, the Conclusion.
 - d. Select one question for single debate and draw up both affirmative and negative briefs for it.
 - e. Select a question calling for a team debate, act as captain, and write an exposition telling how you will apportion the work. Then, with your colleagues, draw up the brief : —

Resolved :

1. That all healthy boys and girls should go through high school.
2. That lunch should be served in the high schools by the Board of Education at cost prices.
3. That athletics should be abolished in the public schools.
4. That "grade crossings" should be abolished everywhere.
5. That the building department be under the control of the fire commissioner in large cities.
6. That there should be a summer session for high school pupils who are behind in their work.
7. That great ambitions have wrought more harm than good to mankind.
8. That war is not consistent with Christianity.
9. That the number of subjects taught in high schools should be decreased, and more time devoted to the remaining subjects.
10. That better educational facilities should be offered men enlisted in the army.
11. That the United States should sell the Philippine Islands to Japan.
12. That the Monroe Doctrine should be extended to private individuals as well as nations.

13. That raw sugar should be allowed free importation into the United States.
14. That the Athletic Association should support non-athletic societies.
15. That baseball players should not be permitted to play Sunday ball while representing their school in the P.S.A.L.
16. That American ships using the Panama Canal should not have to pay any toll.
17. That the United States has done right in fortifying the Panama Canal.
18. That party bosses be done away with.
19. That Preference Primaries should be established everywhere in the United States.
20. That any boy who attains an average of 85 per cent in his class work should be exempt from examination.
21. That the United States should build two battleships each year.
22. That there should be equal suffrage for both sexes.
23. That pupils in the high schools should furnish their own textbooks.
24. That the closed shop is better than the open shop.
25. That immigration into the United States should be restricted.
26. That the protective tariff on — in the United States should be lowered.
27. That the motions in Burke's *Speech on Conciliation* should have been adopted by the English Parliament.
28. That the tardy room of our high school should be abolished.
29. That Chinese immigration to the United States should not be restricted.
30. That car fare for high school students should be reduced to three cents.
31. That the annexation of Cuba would be advantageous to the United States.
32. That the Presidential term should be limited to six years, without eligibility for reelection.
33. That the policy of a tariff for revenue only should be instituted by Congress.

34. That the popular election of senators should be put in force.
35. That a navigable waterway should connect Chicago and New Orleans.
36. That the orchestra in our high school should not be supported by the Athletic Association of the school.
37. That all high schools should be co-educational.
38. That the President of the United States should have power to recall decisions of the Supreme Court Judges.
39. That the Initiative and Referendum be adopted in all states.
40. That reciprocity would not be beneficial to Canada.
41. That the present method of amending the Constitution is not satisfactory.
42. That the present laws regulating child labor in our state should be changed.
43. That life imprisonment should be substituted for capital punishment.
44. That the capitalization of department stores should be limited by law.
45. That the United States should subsidize her merchant marine.
46. That no President should serve more than two terms.
47. That the government should provide scholarships for competition among students ambitious to go to our large universities and colleges.
48. That all boys, unless physically unable, should be forced to learn to swim before being enrolled in high school.
49. That the United States should have sole power of chartering interstate corporations.
50. That the formation of "pools" be considered criminal by the government of the United States.
51. That a Central Bank should be established in the United States.
52. That the government should control all means of transportation, and all light and water works in the United States.
53. That the honor system should be instituted in all of our schools.
54. That the jury system should be abolished.
55. That labor organizations should not enter into politics.
56. That high school students should be allowed to ride on the sur-

- face, elevated, or other municipal railways of this city free.
57. That the "school city" should be adopted in our school.
 58. That the Louisiana Purchase was unconstitutional.
 59. That school fraternities should be abolished.
 60. That corporal punishment should be abolished from all schools in the United States.
 61. That a great increase in armies would prevent international wars.
 62. That the government should own, control, and operate all railways.
 63. That competition in trade is better than monopoly.
 64. That circumstantial evidence is insufficient to convict.
 65. That Socialism is disastrous to the general good.
 66. That the United States should largely increase the size of the navy.
 67. That the United States should give pensions only to army and navy veterans.
 68. That the city should own all public means of transportation.
 69. That candidates for Congress should be nominated by direct primary.
 70. That the Recall of Judges should be instituted instead of the impeachment.
 71. That thought is mightier than action.
 72. That the present course of study in this high school be altered.
 73. That the president of the company was justified in jumping into a lifeboat at the time of the *Titanic* disaster.
 74. That the United States government should introduce one-half cent currency.
 75. That trades should be taught in all high schools.
 76. That the labor conditions in the steel industry of the United States should be reformed.
 77. That life imprisonment for women, instead of capital punishment, should be introduced in the United States.
 78. That a limit as to height of buildings should be enforced in all large cities.

79. That divorces should not be granted in the United States.
80. That the United States should keep an army in Cuba.
81. That a three-year high school course is of no practical value.
82. That the United States should not pension its clerical force.
83. That millionaire smugglers should receive a jail sentence.
84. That trusts in any form be declared illegal in the United States.
85. That Sunday professional baseball should be legalized.
86. That the sale of liquor be prohibited in the state.

CHAPTER IX

DESCRIPTION

The Word Picture. — We have defined description as picturing or suggesting by words some person, place, thing, or effect. Properly composed, it should leave upon the reader's mind a clear and complete impression. "Word picture" is, however, a convenient rather than an accurate term. Of course, as writers or speakers we can only suggest color and form by means of words; we cannot present our picture to view all at once; and we can indicate a good deal more fully than a painter the experiences of our senses. We could, for instance, clearly indicate hearing and smell and taste and touch, while as painters we could do so only by suggestion. Moreover, we can put into our word picture action and changes of action, which again as painters we would be unable to represent, except by suggestion. We may speak or write of lightning as "flashing"; we could paint it only as a dead, permanent streak. We may describe an oncoming or a passing thunderstorm; we must paint the storm in a single stage only. We may describe a noise as a "shriek"; we could not paint such a thing. We may describe such an emotion as fear much more easily by words than by the pencil or the brush.

We see, then, that the painted picture is confined almost altogether for its appeal to the sense of sight; its value for getting impressions through the other senses is much less. The word picture, on the other hand, may make its appeal through any or all of our five senses, and may be used for an emotion or a mood, as well as for the concrete things of na-

ture. Which of these two vehicles of depiction — the canvas or the pen — has the advantage of the other, depends entirely upon the nature of the thing to be described.

EXERCISES

- I. Enumerate the advantages of word description over painting, and decide, in six cases, which makes the stronger impression.

Description and Exposition. — While Description and Exposition are two distinct and different forms of composition, yet they frequently occur together and are often confused. The kind of Exposition called Descriptive Exposition (see page 218), where the purpose is to explain the parts of a machine, let us say, or a building, is especially likely to be confused with pure description. Let us not forget, therefore, that the purpose of exposition is to make something understood; that the purpose of description is to make something seen, or felt. We may read a description or see a painting of a large ship and get a perfect mental picture of it — its size, shape, masts, funnel, decks, port-holes, and all the rest — so that we shall be able to recognize a ship from the picture. But this will not help us to *understand* the construction or the working of the ship in the slightest. Some one may tell us exactly how a ship is built or how it is operated, and we may understand his explanation, but this may not help us to recognize a ship when we see one, if we have never yet had that experience. Of course we may be wonderfully helped to understand a thing, if it is at the same time described, and we may picture it better for having it explained. If we are told, for instance, that port-holes are round, because round openings can more safely and easily be fitted with water-tight windows than square ones, we have had them both described and explained, and

the one form of composition has completed the other for our better and fuller knowledge.

And so in describing the parts of anything, we may explain their use, or their nature, to the great advantage of the reader. Our description of an *aëroplane*, of an automobile, of a kite, of a fishing net, of a thresher, may be necessary to the complete understanding of its working, just as our exposition of any one of these things may need some accompanying description to make it clear. Similarly, as a description of face and person may help us to understand an exposition of the character of a man or woman, so also a little explanation will often make a description of appearance more effective. Do not be afraid of mixing the two forms of discourse so long as you know when you are doing so.

But while this intimate relation between Description and Exposition exists, let us not forget the distinct province of each. None of us can doubt that the following:—

Now, the long stretch of wet shiny pavement was deserted. Only the constant patter of rain could be heard; only the sullen luster of the occasional street lamps could be seen. No buzz of voice, no vari-colored streamers, no vestige of life, nothing but silence and vacancy, where so lately had been tumult and marching and merrymaking,

is distinctly different from this:—

Take two short boards of equal height and width, — say, two feet high by one wide. Place them three feet apart, slanting slightly inwards at the top. Then place your plank on top of them and nail it fast. This will serve you as a rough and ready bench for your workshop.

EXERCISES

I. Which of the following passages are Description; which are Exposition; which combine the two? —

1. Habit is thus the enormous flywheel of society, its most pre-

cious conservative agent. It alone is what keeps us all within the bounds of ordinance, and saves the children of fortune from the envious uprisings of the poor. It alone prevents the hardest and most repulsive walks of life from being deserted by those brought up to tread therein. It keeps the fisherman and the deck hand at sea through the winter; it holds the miner in his darkness, and nails the countryman to his log cabin and his lonely farm through all the months of snow; it protects us from invasion by the natives of the desert and the frozen zone. It dooms us all to fight out the battle of life upon the lines of our nurture or our early choice, and to make the best of a pursuit that disagrees, because there is no other for which we are fitted, and it is too late to begin again. It keeps different social strata from mixing. Already at the age of twenty-five you see the professional mannerisms settling down on the young commercial traveler, on the young doctor, on the young minister, on the young counsellor-at-law. You see the little lines of cleavage running through the character, the tricks of thought, the prejudices, the ways of the "shop," in a word, from which the man can by and by no more escape than his coat-sleeve can suddenly fall into a new set of folds. On the whole, it is best he should not escape. It is well for the world that in most of us, by the age of thirty, the character has set like plaster and will never soften again.

— WILLIAM JAMES.

2. In spite of all the magnificent muscular development which this man possessed, there was nothing of the Hercules about him. The grace of strength was wanting, the curved lines were lacking; all was gaunt, angular, and square. The chest was broad enough, but flat, a framework of bones hidden by a rough hairy skin; the breasts did not swell up like the rounded prominences of the antique statue. The neck, strong enough as it was to bear the weight of a sack of corn with ease, was too short, and too much a part, as it were, of the shoulders. It did not rise up like a tower, distinct in itself; and the muscles on it, as they moved, produced hollow cavities distressing to the eye. It was strength without beauty; a mechanical kind of power, like that of an engine, working through straight lines and sharp angles. There was too much of the machine,

and too little of the animal; the lithe, easy motion of the lion or the tiger was not there. The impression conveyed was that such strength had been gained through a course of incessant exertion of the rudest kind, unassisted by generous food and checked by unnatural exposure.

— RICHARD JEFFERIES' *The Toilers of the Field (The Wood Cutter)*.

3. We now found ourselves in a deep narrow ravine, filled with beautiful groves, with a steep avenue, and various footpaths winding through it, bordered with stone seats and ornamented with fountains. To our left we beheld the towers of the Alhambra above us; to our right, on the opposite side of the ravine, we were equally dominated by rival towers on a rocky eminence. These, we were told, were the Vermilion Towers, so called from their ruddy hue. No one knows their origin. They are of a date much anterior to the Alhambra; some suppose them to have been built by the Romans; others, by some wandering colony of Phœnicians. Ascending the steep and shady avenue, we arrived at the foot of a huge square Moorish tower, forming a kind of barbican, through which passed the main entrance to the fortress. This portal is called the Gate of Justice, from the tribunal held within its porch during the Moslem domination for the immediate trial of petty causes: a custom common to the Oriental nations, and occasionally alluded to in the Sacred Scriptures. "Judges and officers shalt thou make thee *in all thy gates*, and they shall judge the people with just judgment."

— IRVING'S *The Palace of the Alhambra*.

- II. (a) Write brief paragraphs (1) describing, (2) explaining, a machine, a chicken house, a section of city street, a magazine, a dress, an extensible chair, a musical instrument.
- (b) Combine the Exposition and Description in single paragraphs.

POINT OF VIEW AND GROUPING IN DESCRIPTION

Point of View. — In no kind of composition is close observation so important as in description. But before we

observe we must have some point of view. We have studied in Chapter II how one's "looking" has been ordered by Nature; how by the very operation of our organs of vision we see first only in *general*, and second in *detail*. Furthermore, everything that we see is viewed from some position. This position in description is called Point of View. It is, of course, the beginning of our observation, just as the position of the camera is the important beginning of picture taking.

In case the photographer wants to get several different views of one scene, however, he is obliged to move his camera from place to place. So we, in describing the interior of a house, let us say, may find it necessary to move about, noticing all that can be seen from one point and then moving to another. Hence, we are sometimes obliged to take a moving point of view. This will often, and rightly, be the case in our description of things or scenes, but the reader must *know when we move*.

Impression. — After we have secured our position and taken a general and a detailed view of some scene or object, the next mental operation, so it will be found, is usually to form some impression of the whole. The chief operations, then, in viewing anything may be set down roughly as follows: —

Point of view.

General view.

Detailed view.

Impressions.

This order represents the actual sequence of our deliberate viewing of any scene. We should test the truth of this by some experience. Perhaps we have been told that the view from some hill is particularly fine. Taking our position on

the hill, we first have a sense of color and expanse and shape. Then we look more and more closely until we have observed all the important details of the scene. And then, coming away, we may say something like this, "It is the snuggest little valley I have ever seen." Perhaps the whole thing may be recorded as follows:—

THE VALLEY

- I. Point of View: From the top of the hill.
- II. Glance.
 1. The mass of color.
 2. The size.
 3. The circular shape.
- III. Details.
 1. The colors.
 - a. Various blossoms.
 - b. The patchwork fields.
 - c. The river and lake.
 - d. The lights and shadows.
 2. The buildings.
 - a. Old farmhouses.
 - b. Barns and stacks.
 3. The life.
 - a. Cattle.
 - b. Workers in fields.
 4. The roadways.
 - a. Network.
- IV. Impressions.
 1. Snug.
 2. Quaint.
 3. Homelike.

Grouping. — It is likewise natural for us in viewing objects or persons to *group* what we see. In our plan above we have grouped the objects of the scene harmoniously because, as a

matter of fact, we see them in that way. We have studied previously that it is natural to be orderly, and that when we see or feel anything we almost unconsciously find the units of that experience falling into ordered groups. If, however, the details of an object or person or scene have among them one that stands out from among the rest, our eye is naturally attracted by this, and we group everything else around it. If there be more than one striking detail among the number that come within the range of our vision, we select these salient details as centers for our grouping. If, for instance, in the center of the valley just reviewed, there had been a lake, we would have been "struck" by that at first and should of course have dwelt upon it first and perhaps most, in our description of the scene. Again, if there had been three or four definite patches of color, say, of lake, of blossoming peach orchards, of plowed fields, we should have been attracted by these and should have grouped everything else in relation to them. The following plans illustrate these groupings: —

THE VALLEY

- I. Point of View: From the top of the hill.
- II. Glance.
 1. Lake.
 2. Color.
 3. Size and shape.
- III. Details.
 1. The lake.
 - a. Position.
 - b. More detailed description of appearance.
 2. To right of lake.
 - a. River.
 - b. Orchards.
 - c. Single trees and fields in various colors.
 3. To left of lake.

- a. Farm buildings.
 - b. Cattle.
 - c. Workers.
4. Around the lake.
- a. Radiating roads.

IV. Impressions.

1. The snuggest little valley I had ever seen, with a round blue lake in the midst of it like an eye.

THE VALLEY

I. Point of View : From top of the hill.

II. General view.

1. Three huge spots of color.
2. Size.
3. Shape.

III. Detailed view.

1. The blossoming orchard on the right.
 - a. Cottages and barns surrounding it.
 - b. The cattle.
 - c. The stacks.
2. The soft blue lake on the left.
 - a. The size.
 - b. The shape.
 - c. The river emptying into it.
3. The newly plowed brown fields in the center.
 - a. The workers.
 - b. The implements.
4. The roads connecting them.

IV. Impressions.

1. Snug.
2. Varied.

Thus the plan of the description of any given scene or object or person must take its proportion and form from the subject itself. *The subject in description, like the subject in every form of discourse, is our guide, if we but permit it to be.*

EXERCISES

I. Make descriptive plans for the following subjects, with especial attention to point of view, and to grouping: —

1. Our Street.
2. The Classroom.
3. The End of the Race.
4. The First Dance.
5. The Reading Room of a Public Library.
6. The Village.
7. The Mountain from the Valley.
8. The End of the Ninth Inning.
9. The Parade.
10. Our House.

II. Write out, or develop orally, one or more of your plans.

THE IMAGINATION IN DESCRIPTION

Description not an Inventory. — Thus our descriptions must not be mere lists of details, or inventories. Rather, these details must be related, proportioned, sequenced, as we have just illustrated. It may be necessary at first, just for the sake of recalling to memory the various details of a scene, to put them down one after the other, as if making a map. But then the problem of relating, proportioning, and ordering them must be taken up immediately.

Individualizing Description. — But when this much is done, you must never be satisfied to state these details in the form of cold, hard facts. You must, on the contrary, make your description alive and interesting by describing as *you yourselves personally see*. The difference between a good photograph and a good painting of a given scene lies just here. The photograph is a true representation, but it leaves the particular beauty, or the essential quality of the scene, to be caught or not according to your powers of

observation and your sympathies. It is a dead picture. But in the painting this has been done for you. The painter has seen what he feels *should be seen* in the view; he has subtly emphasized the white trunks of the birches in the green forest, he has toned his colors so as to perfect the combination which nature suggests; or, if it is a face that he is painting, he has caught and brought to the surface the inner characteristics of his subject. The difference expressed in terms of cash value for the different kinds of pictures is, as you know, immense; but the real difference is between nature and art. When you are writing descriptions you must *select* and *combine* as the painter does, if you wish to make your reader or hearer see and feel as you see and feel. You must use art.

Illustration. — For example, if we take familiar instances, to speak of “nails” as “claws” in describing a person’s hands indicates that he might be a certain kind of person, — means something more than mere “nails.” It is to select and bring out what counts in his appearance. To call a valley landscape “restful,” a room a “den,” a rapid stream of water a “roaring torrent,” is, in each case, to make the description personal by selection of the quality that impresses *you*. If we will but allow our imagination to play upon the object we are viewing, we shall have little difficulty in bringing our feelings and our insight to bear upon the details of our work. Nowhere else does imagination play a more important part than in description. To verify this, we need only to consider certain pictures we have all looked upon. A heap of dirt in a city street, an old fence corner in the country, the mullein plant, the ragman, — all these and many others like them have been subjects for artists who have endued them with an individuality at once honest and wonderful, as the result of applying imagination to the common-

place. There is nothing so lowly, so obvious, even in our everyday life, that we cannot make it interesting and vital through individualized description.

EXERCISES

I. Study the following extracts in the light of the last two sections.

a. Outline them, noting the grouping.

b. Make a list of the individualizing elements in each: —

1. Suddenly I saw a tall, slender man, dressed in black, with his hat in his hand, who entered the room like a ram ready to rush at his rival, disclosing a retreating forehead, a small pointed head, and a pale face, not unlike a glass of dirty water. You would have said that he was the doorkeeper of some minister. He wore an old coat, threadbare at the seams; but he had a diamond in his shirt-frill and gold rings in his ears. — BALZAC'S *La Grande Bretèche*.

2. The early sunshine was already pouring its gold upon the mountain tops; and though the valleys were still in shadow, they smiled cheerfully in the promise of the bright day that was hastening onward. The village, completely shut in by hills, which swelled away gently about it, looked as if it had rested peacefully in the hollow of the great hand of Providence. Every dwelling was distinctly visible; the little spires of the two churches pointed upward, and caught a foreglimmering of brightness from the sun-gilt skies upon their gilded weathercocks. The tavern was astir, and the figure of the old, smoke-dried stage-agent, cigar in mouth, was seen beneath the stoop. Old Graylock was glorified with a golden cloud upon his head. Scattered likewise over the breasts of the surrounding mountains, there were heaps of hoary mist, in fantastic shapes, some of them far down into the valley, others high up toward the summits, and still others, of the same family of mist or cloud, hovering in the gold radiance of the upper atmosphere. Stepping from one to another of the clouds that rested on the hills, and thence to the loftier brotherhood that sailed in air, it seemed almost as if a mortal man might thus ascend into the heavenly regions. Earth was so mingled with sky that it was a daydream to look at it.

— HAWTHORNE'S *Ethan Brand*.

3. After he had been shown to her room by the groom of the chamber, who filled many offices besides in her Ladyship's modest household, and after a proper interval, his elderly goddess Diana vouchsafed to appear to the young man. A blackamoor in a Turkish habit, with red boots and a silver collar, on which the Viscountess's arms were engraven, preceded her and bore here her cushion; then came her gentlewoman; a little pack of spaniels barking and frisking about preceded the austere huntress — then, behold, the Viscountess herself "dropping odors." Esmond recollected from his childhood that rich aroma of musk which his mother-in-law (for she may be called so) exhaled. As the sky grows redder and redder towards sunset, so, in the decline of her years, the cheeks of my Lady Dowager blushed more deeply. Her face was illuminated with vermilion, which appeared the brighter from the white paint employed to set it off. She wore the ringlets which had been the fashion in King Charles's time; whereas the ladies of King William's had head-dresses like the towers of Cybele. Her eyes gleamed out of the midst of this queer structure of paint, dyes, and pomatums. Such was my Lady Viscountess, Mr. Esmond's father's widow.

— THACKERAY'S *Henry Esmond*.

4. The pass by which I crossed the Lebanon is like, I think, in its features, to that of the Foorca in the Bernese Oberland. For a great part of the way I toiled rather painfully through the dazzling snow, but the labor of ascending added to the excitement with which I looked for the summit of the pass. The time came. There was a minute, and I saw nothing but the steep, white shoulder of the mountain; there was another minute, and that the next, which showed me a nether heaven of fleecy clouds — clouds floating along far down in the air beneath me — and showed me beyond, the breadth of all Syria west of the Lebanon. But chiefly I clung with my eyes to the dim steadfast line of the sea which closed my utmost view. I had grown well used of late to the people and the scenes of forlorn Asia — well used to tombs and ruins, to silent cities and deserted plains, to tranquil men, and women sadly veiled; and now that I saw the even plain of the sea, I leapt with an easy leap to its yonder shores, and saw all the kingdoms of the West in that fair

path that could lead me from out of this silent land straight on into shrill Marseilles, or round by the pillars of Hercules, to the crash and roar of London. My place upon this dividing barrier was as a man's puzzling station in eternity, between the birthless past, and the future that has no end. Behind me I left an old and decrepit world — religions dead and dying — calm tyrannies expiring in silence — women hushed, and swathed, and turned into waxen dolls — love flown, and in its stead mere royal, and "Paradise," pleasures. Before me there waited glad bustle and strife — love itself, an emulous game — religion a cause and a controversy, well smitten and well defended — men governed by reasons and suasion of speech — wheels going — steam buzzing — a mortal race, and a slashing pace, and the devil taking the hindmost — taking *me*, by Jove! (for that was my inner care) if I lingered too long, upon the difficult pass that leads from thought to action.

I descended, and went towards the West. — KINGLAKE'S *Eothen*.
II. Write paragraphs of individualized, selected description upon the following themes, or others suggested by yourself: —

1. My Best Friend.
2. Homesickness.
3. The Strangest Sight I Ever Saw.
4. Night in the Forest.
5. When I Came to Bat.
6. My Happiest Day.
7. The Tramp.
8. The Hospital Ward.
9. The Immigrant.
10. My Old Home.

METHOD IN DESCRIPTION

Comparisons. — Perhaps this selecting and individualizing in description, which we have just been discussing, can best be brought about by means of comparison. We have seen the value of comparison in Exposition. We know how frequently we say, "He looks like . . ."; "It reminds me of

that . . ."; "It had the appearance of . . ."; and other similar expressions. These are all descriptive. They all denote our endeavor to make some picture vivid by means of comparison. Those who have read *Ivanhoe* will remember the table in Cedric's dining hall, "shaped like the letter T." Other such comparisons are: "The river seems to me like a living companion," "The old man's heartbeats were like a watch, ticking, wrapped in cotton." In our description of the valley we might very well have described the whole view by means of comparison. We could have pictured it all as a sunken garden. Or we might have said its green was like a carpet; its orchards like fallen rose leaves; its lake a mirror counterfeiting the heavens, etc. The whole picture, in other words, might have been presented by means of *comparison*.

Effects. — Again, we might have pictured it by dwelling almost entirely upon the effect of the scene upon us. Oftentimes in our reading we may have been given the impression of a person or a place by this means. "On entering the room I felt a peculiar sensation"; "his behavior always annoys me"; "it makes my flesh creep"; and other similar expressions, are commonplace illustrations of this indirect description, or description by means of *effect*.

A writer may use either one of these methods extensively in description, or he may intermingle them, giving a comparative touch here, an effect there. His method must, of course, depend upon the demands of his subject. Some things can best be pictured by comparison; some by the effects they create. The lake, in our plan above, did really seem like an eye at the center of the little valley. A fierce, growling dog may perhaps be best described by telling what effect he produced upon a stranger. The famous picture, "The Angelus," which we probably all know, is perhaps the

best example of this type of description. The *effect* of the distant Angelus is portrayal in the picture; the Angelus itself being impossible of portrayal by brush and color. Variety can be best secured, however, by combining these two methods in description.

Simple or Direct Description. — There is, however, a more direct kind of description. Simple description is description in which the writer has recorded the testimony of his senses by direct, descriptive words. The “word picture” faithfully records the “eye picture.” We do not say, “John’s face looks like an Indian’s,” but are content to search for the proper adjective, saying, “John’s face is tanned”; not “the canoe is shaped like a hollow, pointed log,” but “the canoe is long and narrow”; not “the music lulls me to sleep,” but “the music is peaceful and quieting.” This direct description should be practiced before you attempt the other two methods, for, not only is it simpler and more elementary, but it also depends for its accuracy more directly upon keen observation. We must never forget that good description presupposes keen and accurate observation first, and then the faithful recording of this observation.

Summary. — For the sake of making these three methods easy of retention, we will call description by comparison and effects, Indirect Description as opposed to the simpler type just defined, which we will call Direct Description. Study the following excerpts in regard to the method used.

EXERCISES

I. What are the methods of description used in the following extracts? —

1. The expression of this man’s countenance was partly attractive and partly forbidding. His strong features, sunk cheeks, and hollow eyes had, nevertheless, an expression of shrewdness and humor

congenial to the character of the young adventurer. But then, those same sunken eyes, from under the shroud of thick black eyebrows, had something in them that was at once commanding and sinister. Perhaps this effect was increased by the low fur cap, much depressed on the forehead, and adding to the shade from under which those eyes peered out; but it is certain that the young stranger had some difficulty to reconcile his looks with the meanness of his appearance in other respects. His cap, in particular, in which all men of any quality displayed either a brooch of gold or of silver, was ornamented with a paltry image of the Virgin, in lead, such as the poorer sort of pilgrims bring from Loretto.

— SCOTT'S *Quentin Durward*.

2. There is one day when all things are tired, and the very smells, as they drift on the heavy air, are old and used. One cannot explain this, but it feels so. Then there is another day — to the eye nothing whatever has changed — when all the smells are new and delightful, and the whiskers of the Jungle People quiver to their roots and the winter hair comes away from their sides in long, dragged locks. Then, perhaps, a little rain falls, and all the trees and the bushes and the bamboos and the mosses and the juicy-leaved plants wake with a noise of growing that you can almost hear, and under this noise runs, day and night, a deep hum. *That* is the noise of the spring — a vibrating boom which is neither bees, nor falling water, nor the wind in the treetops, but the purring of the warm, happy world. — KIPLING'S *The Spring Running*.

3. Below him lay Keyport Village, built about a rocky half-moon of a harbor, its old wharves piled high with rotting oil barrels and flanked by empty warehouses, behind which crouched low, gray-roofed cabins, squatting in a tangle of streets, with here and there a white church spire tipped with a restless weather vane. Higher, on the hills, were nestled some old homesteads with sloping roofs and wide porches, and away up on the crest of the heights, overlooking the sea, stood the more costly structures with well-shaved lawns spotted with homesick trees from a warmer clime, their arms stretched appealingly toward the sea.

* * * * *

On the near point of the half-moon stood Keyport Light, — an old-fashioned factory chimney of a Light, — built of brick, but painted snow-white with a black cigar band around its middle, its top surmounted by a copper lantern. This flashed red and white at night over a radius of twenty miles. Braced up against its base, for a better hold, was a little building hiding a great fog horn, which on thick days and nights bellowed out its welcome to Keyport's best.

On the far point of the moon — the one opposite the Light, and some two miles away — stretched sea meadows broken with clumps of rock and shelter-houses for cattle, and between these two points, almost athwart the mouth of the harbor, like a huge motionless whale, lay Crotch Island, its backbone knotted with summer cottages. Beyond the island away out under the white glare of the risen sun could be seen a speck of purplish gray fringed with bright splashes of spray glinting in the dazzling light. This was Shark's Ledge. — F. HOPKINSON SMITH'S *Caleb West, Master Diver*.

4. Ere long he reached the magnificent glacier of the Rhone; a frozen cataract more than two thousand feet in height, and many miles broad at its base. It fills the whole valley between two mountains, running back to their summits. At the base it is arched, like a dome, and above, jagged and rough, and resembles a mass of gigantic crystals of a pale emerald tint, mingled with white. A snowy crust covers its surface; but at every rent and crevice the pale-green ice shines clear in the sun. Its shape is that of a glove, lying with the palm downwards, and the fingers crooked and close together. It is a gauntlet of ice, which, centuries ago, Winter, the king of these mountains, threw down, in defiance to the Sun; and year by year the Sun strives in vain to lift it from the ground on the point of his glittering spear.

5. The faint, foggy daylight glimmered dimly on the bare floor and stairs; on the bright suit of armor posted, halbert in hand, upon the landing; and on the dark wood carvings, and framed pictures that hung against the yellow panels of the wainscot. So loud was the beating of the rain through all the house that, in Markheim's ears, it began to be distinguished into many different sounds.

Footsteps and sighs, the tread of regiments marching in the distance, the chink of money in the counting, and the creaking of doors held stealthily ajar, appeared to mingle with the patter of the drops upon the cupola and the gushing of the water in the pipes. The sense that he was not alone grew upon him to the verge of madness. On every side he was haunted and begirt by presences. He heard them moving in the upper chambers; from the shop, he heard the dead man getting to his legs; and as he began with a great effort to mount the stairs, feet fled quietly before him and followed stealthily behind. If he were but deaf, he thought, how tranquilly he would possess his soul! And then again, and hearkening with ever fresh attention, he blessed himself for that unresting sense which held the outposts and stood a trusty sentinel upon his life. His head turned continually on his neck; his eyes, which seemed starting from their orbits, scouted on every side, and on every side were half-rewarded as with the tail of something nameless vanishing. The four-and-twenty steps to the first floor were four-and-twenty agonies.

— R. L. STEVENSON'S *Markheim*.

- II. (a) Select from the Summary Exercises at the end of this chapter subjects for description which may be handled by the methods suggested above. All methods may be used together, or each separately.
- (b) Choose subjects of your own, and illustrate each method of description by means of a descriptive paragraph.

UNITY, EMPHASIS, AND COHERENCE IN DESCRIPTION

Unity. — These three qualities — qualities not only of Description, but of all writing — have been touched upon in the construction of our plan for the description of the valley. If in that description we had dwelt upon the appearance of a distant, snow-capped mountain dimly visible beyond the valley, or upon a small stream in its bottom not visible from our point of view, we should certainly have marred the unity of our work by dragging into it details

that were irrelevant. Our subject being "The Valley," we must paint the picture of the valley only, and keep to our point of view. Again, if we had endeavored in the same descriptive paragraph to depict the valley and also, with equal emphasis, a house in its midst, we would have spoiled the unity of our picture. On the other hand, if we should omit salient details that are common to every valley, the unity of the whole would be equally marred.

But Unity in description is certain of attainment, if we remember one great principle — *the object of every description is to give a single unified impression*. In no other form of writing does the total impression count for so much. Therefore, if we keep in mind always the one definite purpose in our description — to get at the essentials of the scene or the person we are depicting; or to create an emotion, such as horror, fear, joy; we *must* and we *will* select those details, and only those, that contribute to this picture or this emotion. Aim always at Unity of Impression in your descriptions, and you will always be sure of Unity.

Observe the Unity of Impression attained in these excellent descriptions: —

1. You never in all your life saw anything like Trotty after this. I don't care where you have lived or what you have seen; you never in your life saw anything at all approaching him! He sat down in his chair and beat his knees and cried. He sat down in his chair and beat his knees and laughed. He sat down in his chair and beat his knees and laughed and cried together. He got out of his chair and hugged Meg. He got out of his chair and hugged Richard. He got out of his chair and hugged them both at once. He kept running up to Meg, and squeezing her fresh face between his hands and kissing it, going from her backwards not to lose sight of it, and running up again like a figure in a magic lantern; and whatever he did, he was constantly sitting himself down in his chair, and never

stopping in it for a single moment; being — that's the truth — beside himself with joy. — DICKENS' *The Chimes*.

2. During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was — but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me — upon the mere house, and the simple landscape features of the domain — upon the bleak walls — upon the vacant eye-like windows — upon a few rank sedges — and upon a few white trunks of decayed trees — with an utter depression of soul which I can compare to no earthly sensation more properly than to the after dream of the reveler upon opium — the bitter lapse into everyday life — the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart — an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it — I paused to think — what was it that so unnerved me in the contemplation of the House of Usher?

— POE'S *The Fall of the House of Usher*.

3. The sea was as still as an inland lake; the light trade wind was gently and steadily breathing from astern; the dark blue sky was studded with the tropical stars; there was no sound but the rippling of the water under the stem; and the sails were spread out, wide and high; the two lower studding-sails stretching on each side, far beyond the deck; the top-mast studding-sails, like wings to the top-sails; the top-gallant studding-sails spreading fearlessly out above them; still higher, the two royal studding-sails, looking like two kites flying from the same string; and highest of all, the little sky-sail, the apex of the pyramid, seeming actually to touch the stars, and to be out of reach of human hands. So quiet, too, was the sea,

and so steady the breeze, that if these sails had been sculptured marble, they could not have been more motionless. Not a ripple upon the surface of the canvas ; not even a quivering of the extreme edges of the sail — so perfectly were they distended by the breeze.

— *DANA'S Two Years Before the Mast.*

Emphasis gives to the important or striking features of a subject the proper proportion and the proper place. We have illustrated this by means of the plans for "The Valley." Those features that naturally accent themselves when viewed by the eye, must of course be accented or emphasized when the scene is recorded on paper. It would be little short of absurd to ignore or minimize the lake which the eye is conscious of first, last, and all the time in viewing the valley. And, as a rule, that description which accents some very striking feature is the most readable, the most interesting, and the most likely to stay in the mind of the reader. Almost everything or everybody we look at has peculiar or special characteristics. These must be discovered if not at first apparent ; they must be made to stand out ; they must be placed in emphatic positions.

But in Description, as in other forms of composition, repetition may be used for the purpose of securing emphasis. The constant repetition of a single word, for instance, in order to accent some leading characteristic of a person or scene, is commonly resorted to by writers with telling effect. The following paragraph illustrates this method of emphasis : —

The speaker's square forefinger emphasized his observation by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for a base, while his eyes found commodious cellarage in two dark caves overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's

voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders — nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact as it was — all helped the emphasis. — DICKENS' *Hard Times*.

Coherence. — We have also spoken of grouping in description and have illustrated it in our plans. If we are describing a room, for instance, we have seen that almost unconsciously our eye takes in the scene group by group. We see and *think* of furnishings, pictures, arrangement, people; and finally we group all together to make a unified impression of the whole. We do not view the contents of the room haphazardly. It would be very awkward to talk about a picture, then about the piano, then about another picture, then about the cat on the hearth. We would not do justice to our own true and natural way of seeing things, were we to do this. The graceful and more rational method would be to proceed to describe the contents of the room by means of related groups. Moreover, we should tell about these related groups in the order in which they occur to us. In our discussion of point of view in description, we learned that the natural way of seeing is from the general to the particular, from the obvious to the unknown.

Our first view would then embrace what leaps to the eye — say, the general coloring, or an abundance of pictures, or the light from many windows. Our later description would take up the less important details. Each scene must have a method that fits it in particular — but there must be a method. The close adherence to this “method of seeing”

in reporting our observation, as well as the exercise of care in grouping what we see into natural and complete groups, will beget in our descriptive writing the quality of Coherence.

Use of a Figure. — Sometimes a more artificial method is helpful. If the general form or appearance of our subject can be first explained by means of a diagram, or figure, we should use one by all means. Gibbon's famous description of Constantinople uses the figure of a triangle to describe the city. His scheme of coherence is to describe what lies along, before, and behind each arm of the triangle in succession. How easy to describe New York, for example, as an arm. The hand is the district of lower Broadway, the Battery pointing like a finger to the Goddess of Liberty in the harbor; the wrist is the warehouse district, the forearm the hotel, theater, and shopping section, the upper arm the region of the park and residences, while the shoulder broadens out into the Bronx. Artificial this method is — perhaps this figure is too artificial, — but you can see how useful it is, and how sure it makes one of Coherence. In a sense, it is the adoption of the method of comparison, which we have already discussed, in order to make clear the *order* of our description.

EXERCISES

I. Test the following excerpts for Unity, Emphasis, and Coherence.

By what means is each procured? —

1. The plain of Marathon, which is about twenty-two miles distant from Athens, lies along the bay of the same name on the north-eastern coast of Attica. The plain is nearly in the form of a crescent, and about six miles in length. It is about two miles broad in the center, where the space between the mountains and the sea is greatest, but it narrows towards either extremity, the mountains coming close down to the water at the horns of the bay. There is a valley trending inwards from the middle of the plain, and a ravine comes

down to it to the southward. Elsewhere it is closely girt round on the land side by rugged limestone mountains, which are thickly studded with pines, olive-trees, and cedars, and overgrown with the myrtle, arbutus, and the other low odoriferous shrubs that everywhere perfume the Attic air. The level of the ground is now varied by the mound raised over those who fell in the battle, but it was an unbroken plain when the Persians encamped on it. There are marshes at each end, which are dry in spring and summer, and then offer no obstruction to the horseman, but are commonly flooded with rain and so rendered impracticable for cavalry in the autumn, the time of year at which the action took place.

— CREASY'S *Fifteen Decisive Battles of the World*.

2. Perhaps those who have not seen the field of battle at Waterloo, or the admirable model of the ground, and of the conflicting armies, which was executed by Captain Siborne, may gain a generally accurate idea of the localities, by picturing to themselves a valley between two and three miles long, of various breadths at different points, but generally not exceeding half a mile. On each side of the valley, there is a winding chain of low hills, running somewhat parallel with each other. The declivity from each of these ranges of hills to the intervening valley is gentle, but not uniform, the undulations of the ground being frequent and considerable. The English army was posted on the northern, and the French army occupied the southern ridge. The artillery of each side thundered at the other from their respective heights throughout the day, and the charges of horse and foot were made across the valley that has been described. The village of Mont St. Jean is situate a little behind the center of the northern chain of hills, and the village of La Belle Alliance is close behind the center of the southern ridge. The high road from Charleroi to Brussels (a broad paved causeway) runs through both these villages, and bisects therefore both the English and the French positions. The line of this road was the line of Napoleon's intended advance on Brussels. — *Ibid*.

3. At some distance from the city, behind a range of hilly ground which rises towards the southwest, is a small river, the waters of which, after many meanderings, eventually enter the principal river

of the district, and assist to swell the tide which it rolls down to the ocean. It is a sweet rivulet, and pleasant it is to trace its course from its spring-head, high up in the remote regions of Eastern Anglia, till it arrives in the valley behind yon rising ground; and pleasant is that valley, truly a goodly spot, but most lovely where yonder bridge crosses the little stream. Beneath its arch the waters rush garrulously into a blue pool, and are there stilled for a time, for the pool is deep, and they appear to have sunk to sleep. Farther on, however, you hear their voice again, where they ripple gayly over yon gravelly shallow. On the left, the hill slopes gently down to the margin of the stream. On the right is a green level, a smiling meadow, grass of the richest decks the side of the slope; mighty trees also adorn it, giant elms, the nearest of which, when the sun is nigh its meridian, fling a broad shadow upon the face of the pool; through yon vista you catch a glimpse of the ancient brick of an old English hall. It has a stately look, that old building, indistinctly seen, as it is, among those umbrageous trees; you might almost suppose it an earl's home; and such it was, or rather upon its site stood an earl's home, in days of old, for there some old Kemp, some Sigrurd, or Thorkild, roaming in quest of a hearthstead, settled down in the gray old time, when Thor and Freya were yet gods, and Odin was a portentous name. Yon old hall is still called the Earl's Home, though the hearth of Sigrurd is now no more, and the bones of the old Kemp, and of Sigrith his dame, have been mouldering for a thousand years in some neighboring knoll; perhaps yonder, where those tall Norwegian pines shoot up so boldly into the air. It is said that the old Earl's galley was once moored where is now that blue pool, for the waters of that valley were not always sweet; yon valley was once an arm of the sea, a salt lagoon, to which the war-barks of "Sigrurd, in search of a home," found their way.

— GEORGE BORROW'S *Lavengro*.

- II. (a) Select three suitable subjects from the Summary Exercises and work out the descriptions by means of figures.
- (b) Choose three subjects of your own. In one, pay especial attention to Unity of Effect; in another, think most of Emphasis; in the third, secure Coherence by a figure.

THE CHOICE OF WORDS IN DESCRIPTION

It has been said more than once that everything in good description goes back to keen, true, and imaginative *observation*. But the keenness, the truth, and the imaginative quality of our observation will never be expressed unless we can fit them with the right words. Hence the word counts for more in description than in any other form of discourse. To secure just the apt and proper word for description is not an easy matter, and great authors tell us that they have spent days and weeks sometimes in search for *the* word to express the picture they had in mind. And we know how valuable has been the result of this search in some cases. We know, for instance, how they have accurately and wholly "fixed" for all time the description of some character or thing by means of a choice epithet. Tennyson's "The bold Sir Bedivere," Scott's "Athelstane the *Unready*," are so descriptive that we never think of the hero without at the same time thinking of his attribute. And great writers have given unforgettable epithets to nature, as in Shakespeare's "The *multitudinous* seas incarnadine."

The Specific Word in Description. — Our study of words in Chapter VI should stand us in good stead in our descriptive writing. Just in so far as our choice of words is narrowed, especially our range of adjectives and adverbs which are *par excellence* the descriptive parts of speech, so far will our description be lacking in accuracy and definiteness. In description we should deal as largely as possible with specific words; we should reduce the generic terms that present themselves to us to their narrowest specific equivalents if we would present a picture clearly. The artist does the same kind of thing when he mixes his colors with minuteness and fineness in order to produce just that color and that harmony

which will truly represent his vision. Examine the following words of various parts of speech, and see how much more significant and accurate they become as a result of this narrowing process : —

odor	sickening
awkward	clumsy
tired	overworked
poor	penniless
quick	alert
morning	sunrise
failure	bankruptcy
talking	• whispering

We can see easily enough in this table that the latter word in each pair means something a good deal more definite than the first. By such a search for specific words we can get almost perfect adjustment between description and the thing described, and produce a picture or an emotion which is a perfect counterfeit.

Denotation and Connotation in Description. — The use of the specific word in description increases accuracy and vividness. It is a result of carefully considering what word will exactly *denote* (see page 165) the thing to be described. But it is just as important to consider the *connotations* (see page 167) of the words you are to use in your descriptions. The difference between a dull and a vivid description may be just a matter of word connotations. Note the following passage : —

And near the Pyramids, more wondrous and more awful than all else in the land of Egypt, there sits the lonely Sphynx. Comely the creature is, but the comeliness is not of this world: the once worshipped beast is a deformity and a monster to this generation; and yet you can see that those lips, so thick and heavy, were fashioned according to some ancient mould of beauty — some mould

of beauty now forgotten — forgotten because that Greece drew forth Cytherea from the flashing foam of the Ægean, and in her image created new forms of beauty, and made it a law among men that the short and proudly-wreathed lip should stand for the sign and the main condition of loveliness through all generations to come. Yet still there lives on the race of those who were beautiful in the fashion of the elder world; and Christian girls of Coptic blood will look on you with the sad, serious gaze, and kiss you your charitable hand with the big pouting lips of the very Sphynx.

— KINGLAKE'S *Eothen*.

Such words as "awful," "lonely," suggest the ancient mystery of the sculptured Sphynx. "Flashing foam," "loveliness," are fit to be associated in a description of the beautiful goddess Cytherea. If Kinglake had written, "And near the Pyramids, more remarkable and more worthy of respect than all else in Egypt, the Sphynx is placed apart from towns and villages," or "Greece imagined that Cytherea sprang from the water of the Ægean Sea," how much less descriptive would have been his work. The difference is one of connotation almost entirely. You must find the words which belong by natural association with that which you wish to describe. The right word in description must be both accurate and suitable.

EXERCISES

I. In the following passages the principal descriptive words have been italicized. Examine them carefully and study their denotations and connotations. What effect has the substitution of less specific words upon the descriptions? Of words (where this is possible) with the same meaning, but different connotations? —

1. He looked about him *awfully*. The candle stood on the counter, its flame *solemnly wagging* in a draught; and by that in-

considerable movement the whole room was filled with *noiseless bustle* and kept *heaving like a sea*; the *tall shadows nodding*, the *gross blots of darkness swelling and dwindling* as if with respiration, the *faces of the portraits and the china gods changing and wavering like images in water*. The inner door stood ajar, and *peered into that leaguer of shadows with a long slit of daylight like a pointing finger*. — STEVENSON'S *Markheim*.

2. During the minutes that passed while the other bent over the papers, the traveler gazed *eagerly* and with a sort of awe at his face, which was of an almost *bluish pallor*, enhanced by the blue-black shade on the upper lip. A *long, thin nose*, looking as though *pared away* at the tip, a *high, sloping forehead*, *small, sunken*, but *rapidly moving eyes* under *delicate black eyebrows*, a mouth almost as thin as a thread, completed the peculiarity of his appearance. The hair was *thin-grown* and *moist* looking, which, in conjunction with the corpse-like complexion, suggested a person recently rescued from drowning. Another peculiarity was an inclination of the *fine-grained skin* to *wrinkle into folds*, which yet certainly were not the folds of age — under the eyes, upon the neck, behind the ears, a *mesh of tiny wrinkles*, appearing and disappearing with almost every movement of the head, as do the wrinkles on the neck of a lizard or a snake. The whole look of this person, whose age remained unguessable, was *strange* and rather *disquieting*, the only unmistakable thing about him being that *unclassified something* which marks the leaders of men.

II. Improve the descriptive value of the following passages by inserting more descriptive words: —

PRINCE, OF THE TRAFFIC SQUAD

I saw Prince for the first time, while strolling idly along Fifth Avenue, a few days ago. He was standing erect and graceful before the entrance of Central Park, his sleek body shining in the sun, while the wind blew his silky mane and tail to and fro. There was something different about him from the regular police mount, notwithstanding the fact that his trappings showed that he belonged

to that class. Perhaps it was the wise look in his eyes, or possibly it was the almost human way in which he received the caresses of his master, that placed him above the common ordinary horse. His shapely legs and polished hoofs showed that he was well taken care of. Old and young stopped to bestow their affection upon him, and Prince would gratefully rub his nose against such admirers. When a few blocks away, I looked back, and saw him standing gracefully in the same spot, watching his master, who was directing traffic, a short distance away.

AFTER THE HURRICANE

The little town, after that terrible night, was a sight never to be forgotten by any one who saw it. All the buildings, trees, telegraph posts, and other upright objects, which twelve hours before were intact, were either blown down, or in a toppling state. There was not a house that had not suffered, nor a tree that was not, either torn up by the root, or stripped of its branches. At six o'clock in the morning, though the wind had subsided considerably, it was blowing sufficiently to make walking a difficulty, and the sky was overcast and dismal looking. The streets were strewn with wreckage and trees; the sea, which was very rough, was washing away up into the town, and floating about were to be seen parts of houses, animals, and débris of all kinds. All the small ships, lighters, and other craft were wrecked on the rocks, some of them miles away from where they had been anchored. The rain, which had been pouring in torrents during the night, had stopped, but it appeared as if it would come down again any minute.

III. Choose subjects from the Summary Exercises which appeal strongly to your imagination, or which interest you strongly, or with which you are thoroughly familiar. Write out the descriptions, trying to make your words do justice to your subject.

DESCRIPTION OF INDIVIDUALS

By the Description of Individuals is meant chiefly, of course, the description of people. We must include under

it, however, description of animals and things, whenever such description is highly individualized. The dogs and horses of Scott, for instance, seem to us like real individuals. Perhaps we have read a description of a scarecrow, or of an old trunk, or of some other personified thing which has been made almost living and breathing for us. If so, such description may very properly be called *individual* and must be placed under this heading. The excerpts which follow the textual matter will further prove this.

Cautions. — Everything that has been said thus far applies to the description of individuals. But there are a few considerations that need especial attention in this connection. We have studied character explanation and have seen that the sketch of a person's character can be enhanced by a description of his appearance. In the description of individuals, however, the error is commonly made of falling into a mere inventory (see page 313) of features. This, of course, does not constitute real description any more than a list of things your mother wants from the store describes any of them. Moreover, a mere list of physical features, from the head down or from the feet up, does not very well differentiate one person from another. To say that a certain person has black hair, brown eyes, a black mustache, and a square chin, describes not only him, but several thousand others as well. In other words, we are all of us so much alike, in spite of our differences, that this mere enumeration of physical features, though valuable in a subsidiary way, is insufficient.

The Method. — We must, then, in our description of an individual, select those details about his appearance that indicate character. Every one has such individualizing features, if we make the proper study of him. Again, we must widen our field of observation, and include in it a description

of *action* and *habit* on the part of the person described. If actions speak louder than words, then a description of those actions will be more realistic than mere words of description of physical features. Action and movement play a very important part, not only in the description of persons, but in the description of all creatures and things that have those faculties. To speak of a person as having a "haughty demeanor," "a melancholy stride," "a reflective mood," "a proud bearing," is to say much in little, to summarize a whole group of actions in one single phrase weighted with descriptive value. And it is worth remembering that people are seldom still for long at a time, that they are constantly moving about, doing something all the time. This very activity, then, since it forms a very large part of life and is so largely indicative of character, is naturally a most valuable asset in description, and should have much made of it.

EXERCISES

I. Examine the following plans and paragraphs. How much of the description in each case is given over to action and habit; how much to physical features? Outline the paragraphs:—

1. The frame of the white man, judging by such parts as were not concealed by his clothes, was like that of one who had known hardships and exertion from his earliest youth. His person, though muscular, was rather attenuated than full; but every nerve and muscle appeared strung and indurated by unremitting exposure and toil. He wore a hunting-shirt of forest-green, fringed with faded yellow, and a summer cap of skins which had been shorn of their fur. He also bore a knife in a girdle of wampum, like that which confined the scanty garments of the Indian, but no tomahawk. His moccasins were ornamented after the gay fashion of the natives, while the only part of his under dress which appeared below the hunting frock was a pair of buckskin leggings, that laced at the sides, and which were gartered above the knees, with the sinews of

a deer. A pouch and horn completed his personal accoutrements, though a rifle of great length, which the theory of the more ingenious whites had taught them was the most dangerous of all firearms, leaned against a neighboring sapling. The eye of the hunter, or scout, whichever he might be, was small, quick, keen, and restless, roving while he spoke, on every side of him, as if in quest of game, or distrusting the sudden approach of some lurking enemy. Notwithstanding the symptoms of habitual suspicion, his countenance was not only without guile, but at the moment at which he is introduced, it was charged with an expression of sturdy honesty.

— COOPER'S *The Last of the Mohicans*.

2. But the third man remained obstinately silent under all the strokes from the knotted cord. He was very different in aspect from his two fellow-prisoners. They were young and hardy, and, in the scant clothing which the avarice of their captors had left them, looked like vulgar, sturdy mendicants. But he had passed the boundary of old age, and could hardly be less than four or five and sixty. His beard, which had grown long in neglect, and the hair, which fell thick and straight round his baldness, were nearly white. His thick-set figure was still firm and upright, though emaciated, and seemed to express energy in spite of age, — an expression that was partly carried out in the dark eyes and strong, dark eyebrows, which had a strangely isolated intensity of color in the midst of his yellow, bloodless, deep-wrinkled face with its lank, gray hairs. And yet there was something fitful in the eyes which contradicted the occasional flash of energy; after looking round with quick fierceness at windows and faces, they fell again with a lost and wandering look. But his lips were motionless, and he held his hands resolutely down.

— GEORGE ELIOT'S *Romola*.

3. The companion of the church dignitary was a man past forty, thin, strong, tall, and muscular; an athletic figure, which long fatigue and constant exercise seemed to have left none of the softer part of the human form, having reduced the whole to brawn, bones, and sinews, which had sustained a thousand toils, and were ready to dare a thousand more. His head was covered with a scarlet cap,

faced with fur, of that kind which the French call *mortier*, from its resemblance to the shape of an inverted mortar. His countenance was therefore fully displayed, and its expression was calculated to impress a degree of awe, if not of fear, upon strangers. High features, naturally strong and powerfully expressive, had been burnt almost into negro blackness by constant exposure to the tropical sun, and might, in their ordinary state, be said to slumber after the storm of passion had passed away; but the projection of the veins of the forehead, the readiness with which the upper lip and its thick black moustaches quivered upon the slightest emotion, plainly intimated that the tempest might be again and easily awakened. His keen, piercing, dark eyes told in every glance a history of difficulties subdued and dangers dared, and seemed to challenge opposition to his wishes, for the pleasure of sweeping it from his road by a determined exertion of courage and of will; a deep scar on his brow gave additional sternness to his countenance and a sinister expression to one of his eyes, which had been slightly injured on the same occasion, and of which the vision, though perfect, was in a slight and partial degree distorted. — SCOTT'S *Ivanhoe*.

4. Carlo was a full-blooded mastiff, — and his beauty, if he had any, consisted in his having all the good points of his race. He was a dog of blood, come of real old mastiff lineage; his stiff, wiry hair, his big, rough paws, and great, brawny chest, were all made for strength rather than beauty; but for all that, he was a dog of tender sentiments. Yet, if any one intruded on his rights and dignities, Carlo showed that he had hot blood in him; his lips would go back, and show a glistening row of ivories that one would not like to encounter, and if any trespassed on his privileges, he would give a deep warning growl, as much as to say, "I am your slave for love, but you must treat me well, or I shall be dangerous." A blow he would not bear from any one: the fire would flash from his great yellow eyes, and he would snap like a rifle; yet he would let his own Prince Charley pound on his ribs with both baby fists, and pull his tail till he yelped, without even a show of resistance.

— HARRIET BEECHER STOWE'S *Our Dog Carlo*.

5.

ICHABOD CRANE

I. General view.

1. Stature.
2. Body.
3. Clothing.

II. Detailed view.

1. Stature.
 - a. Tall.
 - b. Lank.
2. Body.
 - a. Thin.
 - b. Narrow.
 - c. Dangling.
3. Head.
 - a. Small and flat.
 - b. Huge ears.
 - c. Large eyes.
 - d. Nose.
4. Clothes.
 - a. Baggy.
 - b. Short sleeves.

III. Impression.

"To see him striding along . . . on a windy day . . . one might mistake him for the genius of famine descending upon the earth or some scarecrow eloped from a cornfield."

II. Choose five of the following subjects for description. In the case of historical characters, reference should be made to good pictures. The other descriptions should be of *persons*, not types.

1. My Best Friend.
2. My Father.
3. The Person I Dislike Most.
4. Henry VIII.
5. George Washington.

6. William of Orange.
 7. A Man on My Street.
 8. Charles I.
 9. A Classmate.
 10. A Teacher.
 11. A Servant.
 12. A Policeman.
 13. A Friend of the Family.
 14. An Actor in a Famous Part.
 15. A Baby.
- III. Write descriptions of individuals based upon portraits by Holbein, Titian, Gainsborough, Rembrandt, Sargent, Reynolds, etc.

VARIETY OF SUBJECTS FOR DESCRIPTION

In the preceding paragraphs we have dwelt almost entirely upon things *seen*, such as places and persons, as if they were the only subjects for description. But since description is not confined, like painting, to an appeal through the eye, we may take a far wider range. Sounds, emotions, moods, tastes, smells, the feel of things, all these are proper subjects for description — and in practice much of written description has to do with them. Usually they are subordinated to strictly pictorial description, but not always. Nothing is more interesting, or more valuable, as practice in the use of words than to try to describe a mood, a change in feeling, a sound, or a smell. Note the following examples and the means used in each: —

1. Sir Roger Langley answered "Not guilty!" As the word passed his lips, Halifax sprang up and waved his hat. At that signal, benches and galleries raised a shout. In a moment ten thousand persons, who crowded the great hall, replied with a still louder shout which made the old oaken roof crack; and in another moment the innumerable throng without set up a third huzza, which was

heard at Temple Bar. The boats which covered the Thames gave an answering cheer. A peal of gunpowder was heard on the water, and another, and another; and so, in a few moments, the glad tidings were flying past the Savoy and the Friars to London Bridge, and to the forest of masts below. As the news spread, streets and squares, market-places and coffee-houses, broke forth into acclamations. Yet were the acclamations less strange than the weeping. For the feelings of men had been wound up to such a point that at length the stern English nature, so little used to outward signs of emotion, gave way, and thousands sobbed aloud for very joy. Meanwhile, from the outskirts of the multitude, horsemen were spurring off to bear along all the great roads intelligence of the victory of our Church and nation. — MACAULAY'S *Hastings*.

2. A little shop, quite crammed and choked with the abundance of its stock; a perfectly voracious little shop, with a maw as accommodating and full as any shark's. Cheese, butter, firewood, soap, pickles, matches, bacon, table-beer, peg-tops, sweetmeats, boys' kites, bird-seed, cold ham, birch brooms, hearth-stones, salt, vinegar, blacking, red-herrings, stationery, lard, mushroom-ketchup, staylaces, loaves of bread, shuttlecocks, eggs, and slate-pencils: everything was fish that came to the net of this greedy little shop, and all these articles were in its net. How many other kinds of petty merchandise were there, it would be difficult to say; but balls of packthread, ropes of onions, pounds of candles, cabbage nets, and brushes, hung in bunches from the ceiling, like extraordinary fruit; while various old canisters emitting aromatic smells established the veracity of the inscription over the outer door, which informed the public that the keeper of this little shop was a licensed dealer in tea, coffee, tobacco, pepper, and snuff. — DICKENS' *The Chimes*.

3. And, surely, of all smells in the world, the smell of many trees is the sweetest and most fortifying. The sea has a rude pistoling sort of odor, that takes you in the nostrils like snuff, and carries with it a fine sentiment of open water and tall ships; but the smell of a forest, which comes nearest to this in tonic quality, surpasses it by many degrees in the quality of softness. Again, the smell of

the sea has little variety, but the smell of a forest is infinitely changeful; it varies with the hour of the day, not in strength merely, but in character; and the different sorts of trees, as you go from one zone of the wood to another, seem to live among different kinds of atmosphere. Usually the rosin of the fir predominates. But some woods are more coquettish in their habits; and the breath of the forest Mormal, as it came abroad upon us that showery afternoon, was perfumed with nothing less delicate than sweetbrier.

— STEVENSON'S *An Inland Voyage*.

DESCRIPTION AND THE OTHER FORMS OF COMPOSITION

The Relation. — Description in and of itself is not only one of the hardest of the forms of discourse to write well, but it is likewise the one that has least need perhaps of standing alone. As we have just seen, action or movement, the keynote of Narration, must be used in Description sometimes to get the best results. And as we know that the four forms of discourse are usually blended one with another, so we must have observed by this time that description is the one most frequently called into play by the other three. It is, in other words, more frequently the servant than the master. And this very relation causes it for purposes of convenience to be divided into two types or classes according to the *way* in which the blending takes place.

Formal Description. — When a descriptive passage stands alone, as it frequently does in long stories and novels, or in long explanations, we call it Formal Description. If we turn to almost any piece of fiction we shall find a great many examples of such Description. It used to be the style among certain novelists to begin their stories with a formal description of scene or character or both. And through many novels of the present day as well, it is employed as new characters and new scenes are introduced. Oftentimes it is

necessary for enforcing the understanding of some subsequent fact or action to give considerable space to this Formal Description, but it should be used with care. You and I do not like to read long abstract descriptions any more than we like to contemplate the same unchanging scene continuously, and we usually "skip them," unless they are couched in a particularly individualized form.

On the other hand, for practice in writing, and for the record of our own personal impressions, nothing is more useful or more interesting than formal descriptions, where, in a single paragraph, we try to record with complete unity of impression our memory of a scene, an emotion, or a person.

Informal Description. — Necessary description that is introduced all along the way of any piece of writing, that is mingled with explanatory, narrative, or argumentative material, and made incidental to the leading form of discourse employed by a writer, is called Informal Description. Such description is more easily written for the simple reason that it is more natural than Formal Description. When you and I witness an action, contribute to an argument, or make an explanation, we find it both natural and convenient to insert the descriptive details here and there as we go along. This is the way we see things. We cannot use our eyes for picturing alone at one time, and for action alone at another. Our vision records both, at one and the same instant. So in reproducing our impressions in writing, we are truer to the natural processes of acquiring knowledge if we set action and picture down together. Nevertheless here too the total results of our description plus narrative, or whatever else we use, must be a unified impression of whatever we are trying to describe.

Suddenly he turned his big, black, handsome head; his brown eyes flashed; his square jaw seemed to take on additional deter-

mination, and the whole of his stalwart frame seemed aquake with the strength and courage of the born fighter.

This quotation illustrates Informal Description in a brief way. In it Narration and Description are developed side by side.

EXERCISES

- I. (a) Select examples of both Formal and Informal Description from literature being read by the class, and discuss them.
- (b) Try the experiment of separating the narrative element from the descriptive in Informal Description. What is gained or lost?

Summary. — If you will train your eye to see, your imagination to interpret, and your pen to record, you will soon become master of the faculty of description. It is worth mastering for practical reasons, because you will need to describe by speech or by writing wherever you turn in after life. It is still more worth mastering for the greater pleasure in seeing and feeling, the greater comprehension of what you see and feel; which goes with it. As a final word of advice, remember that in description your object is always to give a true impression of what you have felt or seen. It is an impression, an effect that you seek to convey. Let all your planning, all your grouping, your point of view, your methods, your choice of words, all help to make a *unified effect*, and you will tell the truth about the scene, the person, or the emotion which you are trying to describe.

SUMMARY EXERCISES

- I. Study and analyze the following excerpts in the light of what you have learned about Description. Make an outline of each one: —
 1. Everything at Clochegourde was characterized by English

neatness. The drawing-room in which the Countess was sitting was paneled throughout and painted in two shades of stone color. On the chimney-shelf stood a clock in a mahogany case surmounted by a tazza, and flanked by two large white-and-gold china jars in which stood two Cape heaths. On the console was a lamp; in front of the fireplace a backgammon board. Thick cotton ropes looped back the plain white calico curtains without any trimmings. Holland covers, bound with green galoon, were over all the chairs, and the worsted work stretched on the Countess' frame sufficiently revealed the reason for so carefully hiding the furniture. This simplicity was really dignified. No room, of all I have seen since, has ever filled me with such a rush of pregnant impressions as I then felt crowding on me in that drawing-room at Clochegourde — a room as still and remote as its mistress' life, and telling of the monastic regularity of her occupations. Most of my ideas, even my most daring flights in science or in politics, have had their birth there, as perfumes emanate from flowers; and here grew the unknown plant which shed its fertilizing power over me; here glowed the solar heat which developed all that was good and dried up all that was bad in me. — BALZAC'S *Lily of the Valley*.

2. My aunt was a tall, hard-featured lady, by no means ill-looking. There was an inflexibility in her face, in her voice, in her gait and carriage, amply sufficient to account for the effect she had made upon a gentle creature like my mother; but her features were rather handsome than otherwise, though unbending and austere. I particularly noticed that she had a very quick, bright eye. Her hair, which was gray, was arranged in two plain divisions, under what I believe would be called a mob-cap; I mean a cap, much more common then than now, with side-pieces fastening under the chin. Her dress was of a lavender color, and perfectly neat; but scantily made, as if she desired to be as little encumbered as possible. I remember that I thought it, in form, more like a riding-habit with the superfluous skirt cut off, than anything else. She wore at her side a gentleman's gold watch, if I might judge from its size and make, with an appropriate chain and seals; she had some linen at her

throat not unlike a shirt-collar, and things at her wrists like little shirt-wristbands.

Mr. Dick, as I have already said, was gray-headed and florid: I should have said all about him, in saying so, had not his head been curiously bowed — not by age; it reminded me of one of Mr. Creakle's boys' heads after a beating — and his gray eyes prominent and large, with a strange kind of watery brightness in them that made me, in combination with his vacant manner, his submission to my aunt, and his childish delight when she praised him, suspect him of being a little mad; though, if he were mad, how he came to be there, puzzled me extremely. He was dressed like any other ordinary gentleman, in a loose gray morning coat and waistcoat, and white trousers; and had his watch in his fob, and his money in his pockets; which he rattled as if he were very proud of it.

— DICKENS' *David Copperfield*.

3. Who is that short, sturdy, plainly dressed man who stands with legs a little apart and hands behind his back, looking up with keen gray eyes into the face of each speaker? His cap is in his hands, so you can see the bullet head of crisp brown hair and the wrinkled forehead, as well as the high cheek-bones, the short, square face, the broad temples, the thick lips which are yet as firm as granite. A coarse plebeian stamp of man; yet the whole figure and attitude are that of boundless determination, self-possession, energy; and when at last he speaks a few blunt words, all eyes are turned respectfully upon him, — for his name is Francis Drake.

— CHARLES KINGSLEY'S *Westward Ho!*

4. When that hour came to me among the pines, I wakened thirsty. My tin was standing by me half full of water. I emptied it at a draught; and feeling broad awake after this internal cold aspersion, sat upright to make a cigarette. The stars were clear, colored, jewel-like, but not frosty. A faint silvery vapor stood for the Milky Way. All around me the black fir-points stood upright and stock-still. By the whiteness of the pack-saddle, I could see Modestine walking round and round at the length of her tether; I could hear her steadily munching at the sward; but there was not another

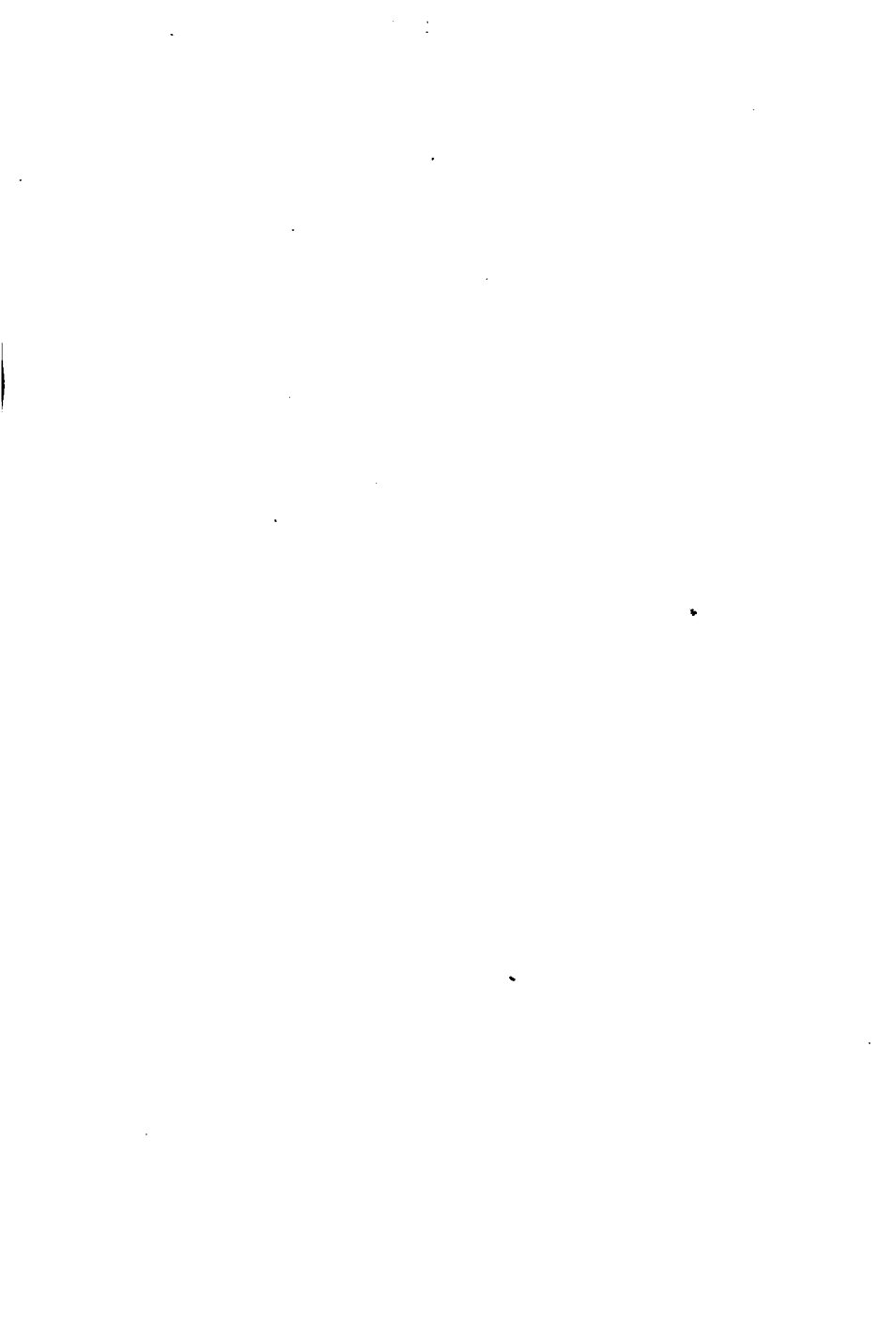
sound, save the indescribable quiet talk of the runnel over the stones. I lay lazily smoking and studying the color of the sky, as we call the void of space, from where it showed a reddish gray behind the pines to where it showed a glossy blue black between the stars. As if to be more like a pedlar, I wear a silver ring. This I could see faintly shining as I raised or lowered the cigarette; and at each whiff the inside of my hand was illuminated and became for a second the highest light in the landscape.

A faint wind, more like a moving coldness than a stream of air, passed down the glade from time to time; so that even in my great chamber the air was being renewed all night long. I thought with horror of the inn at Chasserades and the congregated nightcaps; with horror of the nocturnal prowesses of clerks and students, of hot theatres and pass-keys and close rooms. I have not often enjoyed a more serene possession of myself, nor felt more independent of material aids. The outer world, from which we cower into our houses, seemed after all a gentle habitable place; and night after night a man's bed, it seemed, was laid and waiting for him in the fields, where God keeps an open house. I thought I had rediscovered one of those truths which are revealed to savages and hid from political economists: at the least I had discovered a new pleasure for myself. — R. L. STEVENSON'S *Travels with a Donkey*.

5. Ameera climbed the narrow staircase that led to the flat roof. The child, placid and unwinking, lay in the hollow of her right arm, gorgeous in silver-fringed muslin with a small skull-cap on his head. Ameera wore all that she valued most. The diamond nose-stud that takes the place of the Western patch in drawing attention to the curve of the nostril, the gold ornament in the centre of the forehead studded with tallow-drop emeralds and flawed rubies, the heavy circlet of beaten gold that was fastened round her neck by the softness of the pure metal, and the chinking curb-patterned silver anklets hanging low over the rosy ankle-bone. She was dressed in jade-green muslin as befitted a daughter of the Faith, and from shoulder to elbow and elbow to wrist ran bracelets of silver tied with floss silk, frail glass bangles slipped over the wrist in proof of

the slenderness of the hand, and certain heavy gold bracelets that had no part in her country's ornaments but, since they were Holden's gift and fastened with a cunning European snap, delighted her immensely. — KIPLING'S *Without Benefit of Clergy*.

- II. Note in the above excerpts all those words that enhance the descriptive value. In what respects have those words done what actual painting could not?
- III. Outline and write a description of one of the pictures presented in Kingsley's *The Three Fishers*, quoted on page 403.
- IV. Describe the site chosen by your team for a baseball or football field. Show in your description that it is very suitable for your purpose.
- V. Describe a scene on your route to school this morning.
- VI. Describe the back yard at home on a rainy day.
- VII. Outline and write a description of an approaching thunderstorm.
- VIII. Outline and write a description of the arrival of the storm itself.
- IX. Describe a snowstorm in the country; in the city.
- X. You saw a peculiar looking snake the other day. Describe it to a friend, making your description by comparison.
- XI. Describe a hayfield, or a city street in summer. Use adjectives that indicate the play of all your senses.
- XII. Outline and write a description of some familiar place or room in school without naming it. See if your classmates recognize it.
- XIII. Write a description of one of your classmates without naming him. See if the class can tell whom you have described.
- XIV. Write two descriptions of some character you have read about; first, by listing his characteristics; second, by making his most striking features stand out prominently.
- XV. Write a description of a dog or a horse, using words which show the character of the animal.
- XVI. Outline and write a description of about three or four paragraphs on each of the following subjects. Of some, paint





From a photograph, copyright by A. W. Eitson and Co., Boston.
LANDSCAPE WITH WINDMILL

a picture; in others, show character; with still others, secure your description by means of pointing out actions and manners:—

The Human Wreck.	Old Reliable.
On a Park Bench.	Shuffling Along.
Slow and Easy.	Threadbare!
Rags and Tatters.	Undecided!

- XVII.** Write a description of a summer afternoon, trying to make your reader feel warm and lazy.
- XVIII.** Describe the interior of some living room with aim to make it seem cozy and homelike to the reader.
- XIX.** Describe another room which is cold and dreary and which people avoid.
- XX.** Write two paragraphs, the first describing a vehicle of some kind (automobile, bicycle, carriage), the second telling how it is run.
- XXI.** Look at the picture on the opposite page and make a list of all the details in it worthy of mention. Arrange these in some logical order. From this arrangement write a description of the picture.
- XXII.** Follow the same process in constructing a description of some person.
- XXIII.** Write a description of one of the sections of your school building. Move your point of view from one part to another as you describe.
- XXIV.** Imagine yourself showing a stranger through another section of the building and bring out most of the descriptive detail through conversation.
- XXV.** It is noon hour, and the laborers, hot and tired, are resting under the old wall. Imagine the scene and describe it.
- XXVI.** Little Robert is eating his lunch alone on his stool. Towser, the dog, comes along, sits down in front of the youngster, and pricks up his ears earnestly. Robert is scared. Picture the scene in words.

- XXVII. With four children — one in arms — and many pieces of hand luggage, Mrs. Tyson Tyler boards the train for the city. Picture her departure.
- XXVIII. You are on the fifteenth floor of a building in the heart of the city. Describe the scene from a window.
- XXIX. It is summer time. The fields are filled with harvesters. From a hilltop you can overlook the interesting scene. Describe what you see.
- XXX. Describe each of the following objects, personifying them to some degree:—

An Eloquent Wastebasket.

A Dignified Teapot.

The House with the Mysterious Shutters.

Those Boats.

The Popular Chair.

The Top Drawer.

The Rag Bag.

Only a Duster.

The Target.

Lunch Boxes.

- XXXI. As you walk along the street, you see a wretched looking beggar who asks you for money. Describe his face before and after you gave him a coin.
- XXXII. A little street urchin is throwing dirt on the pavement. He doesn't see the policeman who has come up behind him. Describe the scene when he turns around and sees the officer within a foot of him.
- XXXIII. Bob is an awkward country boy visiting his aunt in the city. She takes him to a party, or the theater. Describe his behavior.
- XXXIV. In a railway station you were sitting next to a man who smoked some very obnoxious tobacco and who puffed vigorously in your direction. Describe the scene, telling the effect of his manners upon you.
- XXXV. Describe a seascape or a landscape as you have seen it in two widely different moods. Contrast these moods:—

Par. 1 — The sea, storm.

Par. 2 — The sea, calm.

Par. 3 — Contrast.

- XXXVI. You see some one approaching you down the street. Describe him as he appears at first; then as he draws nearer and nearer; then as you see that he is an old friend.
- XXXVII. Describe the baseball diamond, comparing sections of it to letters of the alphabet, or to figures.
- XXXVIII. Describe a tramp:—
- a. As he first impressed you.
 - b. As he impressed you after conversing with him.
 - c. As you described him to your mother on reaching home.
- XXXIX. Write a description on "Going to the Office":—
- a. The road to the office.
 - b. The office — outside.
 - c. The office — inside.
- XL. Describe the corner store:—
- a. Outside.
 - b. Inside.
 - c. When the mail arrives.
 - d. After the mail stage departs.
- XLI. Write the descriptions suggested by the following groups of words. Arrange the points in order and give your description an appropriate title:—

Water.	Sun.
Sand.	Children.
People.	Men.
Waves.	Women.
Fun.	Shovel.
Bathing.	Row.

- XLII. Treat as above the following words:—

Awkward.	Blouse.
Slovenly.	Overalls.
Loud.	Boots.
Slouch Hat.	Manners.

- XLIII.** Rearrange and expand the following outline, and write a description from it, giving it an appropriate title.
- (a) General appearance: —
 - Shape.
 - Color.
 - Size.
 - (b) Detailed appearance: —
 - Huge.
 - Square.
 - Brown.
 - Useful.
 - Windows.
 - Roof.
 - (c) Impression.
- XLIV.** Select from your reading, in either prose or poetry, good descriptive passages. Outline them and explain what kind of description is represented by each, and the methods used in each.
- XLV.** Write a description of a hill or mountain seen from a distance. Write a description of it as you stand near its base.
- XLVI.** Outline and write a description of a reading room or a railway station by means of a series of pictures, your point of view moving from group to group in some regular order.
- XLVII.** Write a description of a pedlar:—
- a. In such a way as to create sympathy and pity for him.
 - b. In such a way as to create scorn for him.
- XLVIII.** Write a formal description of a friend, introducing elements to show action and habit.
- XLIX.** Write an informal description of a friend, centering the description around some action of his. Introduce conversation if possible.
- L.** Tell the story of a day's excursion, taking especial pains to make the descriptive details vivid.

CHAPTER X

NARRATION

NARRATION, as we have seen, is that form of composition whose purpose is to give an account of happenings or incidents. It is the oral or written expression of action. Novels, biographies, much of history, fables, the everyday account of everyday events — all are Narration. Usually, we can tell by the very title of a piece of work whether it is to be narration or one of the other forms. “The Fire,” “The Chase,” “The Collision,” “The Runaway,” these and many others like them suggest to the mind at once the character of the composition to be written about them. We cannot easily *describe* an event. We may *explain* one, but when we do so we should frame the title so as to imply that the composition is going to be an exposition; for instance, “How the Accident Happened.” We may argue about an event, but then we must frame our question logically, “Resolved: That the accident could have been prevented.” Stated without any of these modifications, such a title as “The Accident,” or any of those just named, calls imperatively for narrative treatment. We have studied something about the significance of titles in Chapter I. The advice there given applies as strictly to Narration as to any of the other forms.

Unity, Emphasis, and Coherence in Narration. — We have also said much about Unity, Emphasis, and Coherence in discussing other forms of discourse, and here again we must call attention to them. If our title be “The Runaway,”

and if we would give a unified account of this event, we must neither recount events that preceded nor those that followed the runaway, but we must *confine* our expression to just this event and nothing else. If we would make our account of the runaway emphatic, we must *select* those phases of it that are important and give them prominent place; to the most important of these phases we must give a greater proportion of development, and we must *arrange* them in order of increasing interest, so that our hearers or readers will be more and more interested as our account goes on. Finally, if we would have Coherence, we must see to it that the prominent phases of the runaway are orderly and logical in their *sequence*; we must not say at the beginning that the horse was caught, and at the end that he started to run. Rather, we must begin our narrative with the start of the runaway, continue the account in a logical order, and conclude with the catching of the runaway horse. Unity, Emphasis, and Coherence are the A B C of all effective expression. They are highly important in Narration, where everything must focus toward the creating and sustaining of interest, and we shall apply them more particularly later on in this chapter. But let it be said here that thinking out the subject clearly is the best way to insure their observance.

EXERCISES

- I. Devise titles for ten or more narratives based on experiences of your own.
- II. Without attempting to make a formal outline, make a list of the details that belong under each title, and test each list for Unity, Coherence, and Emphasis.

Movement in Narration. — Action is the key word of Narration. Whether that action be slow, as suggested by

"A Stroll Through the Forest," or rapid and exciting, as suggested by "My Fight with a Grizzly," nevertheless the action, that is, the *movement*, must be present or there is no narration. This movement may vary greatly, from the first title just mentioned to the second, and through all the intermediate degrees of speed. And the movement within a single narration may be sometimes slow, sometimes rapid. If in my stroll through the woods, I meet with no unforeseen occurrence, my whole account of it will be slow. But if at one phase of that stroll I encountered and chased a black snake, the movement would be hastened accordingly. Likewise, in the hunt of the grizzly there may be a place where the action will be comparatively slow. Indeed, the movement in a single narration is seldom of uniform rate.

How Secured. — We can help to insure the proper movement in our narrative work, just as we have increased the vividness of description, by care in the selection of words. If we study any short narration we shall see that a large percentage of the significant words are *action* words, or verbs, just as in description we saw that *adjectives* were predominant. More than this, we shall see that "action nouns" have been chosen by the writer in place of merely "naming nouns." By "action nouns" we mean nouns that are suggestive of action, as "race" for "contest"; "whipping" for "punishment"; "electrocution" for "death"; etc. The first word of each of these groups is a noun that specifies a vivid action; the second, a word for something which may or may not suggest action. And again, between two "action nouns," such as "chase" and "pursuit," or "run" and "move," we may choose that one which suggests the more vivid, the more active action. Such word selection was responsible for the "hair-raising" quality of some of our favorite stories, although when reading we may have been too

interested to note what it was that made the narrative so so vivid.

EXERCISES

I. In the following narratives study and discuss the use of verbs and action nouns : —

1. And it came to pass, when the Philistine arose, and came and drew nigh to meet David, that David hasted, and ran toward the army to meet the Philistine. And David put his hand in his bag, and took thence a stone, and slang it, and smote the Philistine in his forehead, that the stone sunk into his forehead ; and he fell upon his face to the earth. So David prevailed over the Philistine with a sling and with a stone, and smote the Philistine and slew him ; but there was no sword in the hand of David. Therefore David ran and stood upon the Philistine, and took his sword, and drew it out of the sheath thereof, and slew him, and cut off his head therewith. And when the Philistines saw their champion was dead, they fled. And the men of Israel and of Judah arose, and shouted, and pursued the Philistines, until thou come to the valley, and to the gates of Ekron. And the wounded of the Philistines fell down by the way to Shaaraim, even unto Gath, and unto Ekron. And the children of Israel returned from chasing after the Philistines, and they spoiled their tents. And David took the head of the Philistine, and brought it to Jerusalem ; but he put his armour in his tent.

2. The Kettle, growing mellow and musical, began to have irrepressible gurglings in its throat, and to indulge in short vocal snorts, which it checked in the bud, as if it hadn't quite made up its mind yet to be good company. Now it was, that after two or three such vain attempts to stifle its convivial sentiments, it threw off all moroseness, all reserve, and burst into a stream of song so cozy and hilarious, as never maudlin nightingale yet formed the least idea of.

And here, if you like, the Cricket DID chime in with a chirrup, chirrup, chirrup, of such magnitude, by way of chorus, — with a voice so astoundingly disproportionate to its size as compared with the Kettle (size! you couldn't see it!) — that if it had then and there burst itself like an overcharged gun, if it had fallen a victim on the

spot, and chirruped its little body into fifty pieces, it would have seemed a natural and inevitable consequence, for which it had expressly labored.

There was all the excitement of a race about it. Chirp, chirp, chirp! Cricket a mile ahead. Hum, hum, hum — m — m! Kettle making play in the distance, like a great top. Chirp, chirp, chirp! Cricket round the corner. Hum, hum, hum — m — m! Kettle sticking to him in his own way; no idea of giving in. Chirp, chirp, chirp! Cricket fresher than ever. Hum, hum, hum — m — m! Kettle slow and steady. Chirp, chirp, chirp! Cricket going in to finish him. Hum, hum, hum — m — m! Kettle not to be finished. Until, at last, they got so jumbled together in the hurry-skurry, helter-skelter of the match, that whether the Kettle chirped and the Cricket hummed, or the Cricket chirped and the Kettle hummed, or they both chirped and both hummed, it would have taken a clearer head than yours or mine to decide with anything like certainty.

But of this there is no doubt, that the Kettle and the Cricket, at one and the same moment, and by some power of amalgamation best known to themselves, sent each his fireside song of comfort streaming into a ray of the candle that shone out through the window, and a long way down the lane. And this light, bursting on a certain person who, on the instant, approached towards it through the gloom, expressed the whole thing to him, literally in a twinkling, and cried, "Welcome home, old fellow! Welcome home, my boy!"

— DICKENS' *The Chimes*.

II. Write two narrative paragraphs. In the first, see how much movement you can get by means of verbs; in the second, by means of adjectives and nouns.

THE PLAN IN NARRATION

Narrative, since it deals with action, is made up of incidents, and in every account which we may have to give or to write these incidents will group themselves, just as the elements in a scene group themselves for description. I

am telling, for example, of how "our crowd" saved the Thompson cottage from fire. As I begin the story, I "see ahead," so to speak, and know there will be three *stages* in the narrative: our discovery of the fire, the fighting of it, and our success. And as I narrate, I fill in each of these stages with the *incidents* which belong there. In other words, I have *planned* my story. Every one knows how confusing, how unsatisfactory, a narrative is that rambles, that omits, and returns again to the beginning with an "O I forgot to tell you that —." This is the usual effect of an unplanned narrative. Let us work out our story of the fire in a rough outline: —

Introduction. 1. Who we were and how we came to be walking in the woods in winter.

Stage I. The discovery of the fire.

Incident 1. We see sparks coming from a cottage chimney, and hurry nearer.

Incident 2. One of the sparks lights the shingles, which begin to blaze.

Stage II. Fighting the fire.

Incident 1. We shout "fire," but there is only an old woman in the house.

Incident 2. As there is no water we begin to throw snowballs at the burning shingles.

Incident 3. The girls make the snowballs, while we throw them.

Incident 4. Each good shot sends up a cloud of steam.

Stage III. The fire is put out.

Incident 1. The last flame is extinguished.

Incident 2. We climb on the roof to make all safe.

Incident 3. It is too late for skating, so we start home.

This is a very typical narrative outline, but a simple one, for the story is easy to tell. It will give us the backbone of

our account. We ourselves must give color, vividness, reality to that account by the use of action words such as those described in the last section.

Paragraphing. — The paragraphing will not trouble us, since the natural divisions of our subject will suggest the places for new paragraphs. These will depend somewhat, however, on how fully we propose to go into our account. In a brief narrative, the Stages I, II, and III of this outline might also be the paragraphs. But much more probably our interest in the adventure would cause us to narrate more fully, and then we should probably wish to make a full paragraph for each of the incidents. Judgment will determine always how much or how little to include in a narrative paragraph. But it must always be a unit, a whole.

Suspense and Climax. — In narration of rapid movement, the action must be arranged with particular care for its stages; and in such narrative every stage will represent a degree of intensity, each one more exciting than the last. These landing places of interest, these points where the interest becomes more and more keen, are known as *steps of suspense*. Suspense in narration comes from such a creation and sustaining of interest. When the interest has reached the point of its satisfaction, when the action has reached its highest intensity, we have reached the place in the narration called the *climax*. The climax is therefore the point of highest interest, the step of supreme suspense. If interest is allowed to flag before the climax is reached, we have not developed our steps of suspense coherently. If the climax is dealt with too soon in the narration, the law of Emphasis has been violated. Anticlimax results. If we have marred the march of incidents by dragging in irrelevant material, or by omitting relevant material, we have lost Unity in our work.

EXERCISES

- I. Study the use of climax in the following narratives, noting the *stages* and the *incidents* by which the narrative is developed : —

1. It sometimes happens that a man, traveler or fisherman, walking on the beach at low tide, far from the bank, suddenly notices that for several minutes he has been walking with some difficulty. The strand beneath his feet is like pitch; his soles stick in it; it is sand no longer; it is glue.

The beach is perfectly dry, but at every step he takes, as soon as he lifts his foot, the print which it leaves fills with water. The eye, however, has noticed no change; the immense strand is smooth and tranquil; all the sand has the same appearance; nothing distinguishes the surface which is solid from that which is no longer so; the joyous little crowd of sand flies continue to leap tumultuously over the wayfarer's feet. The man pursues his way, goes forward, inclines to the land, endeavors to get nearer the upland.

He is not anxious. Anxious about what? Only he feels, somehow, as if the weight of his feet increases with every step he takes. Suddenly he sinks in.

He sinks in two or three inches. Decidedly he is not on the right road; he stops to take his bearings; now he looks at his feet. They have disappeared. The sand covers them. He draws them out of the sand; he will retrace his steps. He turns back, he sinks in deeper. The sand comes up to his ankles; he pulls himself out and throws himself to the left — the sand half-leg deep. He throws himself to the right; the sand comes up to his knees. Then he recognizes with unspeakable terror that he is caught in the quicksand, and that he has beneath him the terrible medium in which man can no more walk than the fish can swim. He throws off his load if he has one, lightens himself as a ship in distress; it is already too late. He calls, he waves his hat or his handkerchief; the sand gains on him more and more. He feels that he is being swallowed up. He howls, implores, cries to the clouds, despairs.

Behold him waist deep in the sand. The sand reaches his breast;

he is now only a bust. He raises his arms, utters furious groans, clutches the beach with his nails, would hold by that straw, leans upon his elbows to pull himself out of this soft sheath; sobs frenziedly; the sand rises; the sand reaches his shoulders; the sand reaches his neck; the face alone is visible now. The mouth cries, the sand fills it — silence. The eyes still gaze, the sand shuts them — night. Now the forehead decreases, a little hair flutters above the sand; a hand comes to the surface of the beach, moves, and shakes, disappears. Sinister effacement of a man!

— Hugo's *Toilers of the Sea*.

2. He spoke, and Sohrab kindled at his taunts,
And he too drew his sword; at once they rushed
Together, as two eagles on one prey
Come rushing down together from the clouds,
One from the east, one from the west; their shields
Dashed with a clang together, and a din
Rose, such as that the sinewy woodcutters
Make often in the forest's heart at morn,
Of hewing axes, crashing trees — such blows
Rustum and Sohrab on each other hailed.
And you would say that sun and stars took part
In that unnatural conflict; for a cloud
Grew suddenly in heaven, and darked the sun
Over the fighters' heads; and a wind rose
Under their feet, and moaning swept the plain,
And in a sandy whirlwind wrapped the pair.
In gloom they twain were wrapped, and they alone;
For both the onlooking hosts on either hand
Stood in broad daylight, and the sky was pure,
And the sun sparkled on the Oxus stream.
But in the gloom they fought, with bloodshot eyes
And laboring breath; first Rustum struck the shield
Which Sohrab held stiff out; the steel-spiked spear
Rent the tough plates, but failed to reach the skin,
And Rustum plucked it back with angry groan.

Then Sohrab with his sword smote Rustum's helm,
Nor clove its steel quite through; but all the crest
He shore away, and that proud horsehair plume,
Never till now defiled, sank to the dust;
And Rustum bowed his head; but then the gloom
Grew blacker, thunder rumbled in the air,
And lightnings rent the cloud; and Ruksh, the horse,
Who stood at hand, uttered a dreadful cry; —
No horse's cry was that, most like the roar
Of some pained desert lion, who all day
Hath trailed the hunter's javelin in his side,
And comes at night to die upon the sand.
The two hosts heard that cry, and quaked for fear,
And Oxus curdled as it crossed his stream.
But Sohrab heard, and quailed not, but rushed on,
And struck again; and again Rustum bowed
His head; but this time all the blade, like glass,
Sprang in a thousand shivers on the helm,
And in the hand the hilt remained alone.
Then Rustum raised his head; his dreadful eyes
Glared, and he shook on high his menacing spear,
And shouted: "Rustum!" — Sohrab heard that shout,
And shrank amazed: back he recoiled one step,
And scanned with blinking eyes the advancing form;
And then he stood bewildered; and he dropped
His covering shield, and the spear pierced his side.
He reeled, and, staggering back, sank to the ground,
And then the gloom dispersed, and the wind fell,
And the bright sun broke forth, and melted all
The cloud; and the two armies saw the pair —
Saw Rustum standing, safe upon his feet,
And Sohrab wounded, on the bloody sand.

— MATTHEW ARNOLD'S *Sohrab and Rustum*.

3. When at length Hyder Ali found that he had to do with men who either would sign no convention, or whom no treaty and no signature could bind, and who were the determined enemies of human

intercourse itself, he decreed to make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind. He resolved, in the gloomy recesses of a mind capacious of such things, to leave the whole Carnatic an everlasting monument of vengeance, and to put perpetual desolation as a barrier between him and those against whom the faith which holds the moral elements of the world together was no protection.

. . . He drew from every quarter whatever a savage ferocity could add to his new rudiments in the art of destruction ; and compounding all the materials of fury, havoc, and desolation into one black cloud, he hung for a while on the declivities of the mountains. Whilst the authors of all these evils were idly and stupidly gazing on this menacing meteor, which blackened all their horizon, it suddenly burst, and poured down the whole of its contents upon the plains of the Carnatic.

Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and of which no tongue can adequately tell. All the horrors of war before known or heard of were mercy to that new havoc. A storm of universal fire blasted every field, consumed every house, destroyed every temple. The miserable inhabitants, flying from their flaming villages, in part were slaughtered ; others, without regard to sex, to age, to the respect of rank or sacredness of function, — fathers torn from children, husbands from wives, enveloped in a whirlwind of cavalry, and amidst the goading spears of drivers and the trampling of pursuing horses, — were swept into captivity in an unknown and hostile land. Those who were able to evade this tempest fled to the walled cities ; but escaping from fire, sword, and exile, they fell into the jaws of famine. . . . So completely did these masters of their art — Hyder Ali and his more ferocious son — absolve themselves of their impious vow, that, when the British armies traversed, as they did, the Carnatic for hundreds of miles in all directions, through the whole line of their march they did not see one man, not one woman, not one child, not one four-footed beast of any description whatever. One dead, uniform silence reigned over the whole region.

— BURKE'S *Destruction of the Carnatic.*

4. "The English stood steady to their post, the Normans still moved on; and when they drew near, the English were to be seen stirring to and fro; were going and coming; troops ranging themselves in order; some with their color rising, others turning pale; some making ready their arms; others raising their shields; the brave man rousing himself to fight, the coward trembling at the approach of danger.

"Then Taillefer, who sang right well, rode mounted on a swift horse, before the duke, singing of Charlemagne, and of Roland, of Olivier, and the Peers who died in Roncesvalles. And when they drew nigh to the English, 'A boon, sire!' cried Taillefer; 'I have long served you, and you owe me for all such service. To-day, so please you, you shall repay it. I ask as my guerdon and beseech you for it earnestly, that you will allow me to strike the first blow in the battle!' And the duke answered, 'I grant it.' Then Taillefer put his horse to a gallop, charging before all the rest, and struck an Englishman dead driving his lance below the breast into his body, and stretching him upon the ground. Then he drew his sword, and struck another, crying out, 'Come on, come on! What do ye, sirs? lay on, lay on!' At the second blow he struck, the English pushed forward, and surrounded and slew him. Forthwith arose the noise and cry of war, and on either side the people put themselves in motion.

"The Normans moved on to the assault, and the English defended themselves well. Some were striking, others urging onwards; all were bold, and cast aside fear. And now, behold, that battle was gathered, whereof the fame is yet mighty.

"Loud and far resounded the bray of the horns; and the shocks of the lances, the mighty strokes of maces, and the quick clashing of swords. One while the Englishmen rushed on, another while they fell back; one while the men from over sea charged onwards, and again at other times retreated. The Normans shouted 'Dex Aie,' the English people 'Out.' Then came the cunning maneuvers, the rude shocks and strokes of the lance and blows of the swords, among the sergeants and soldiers, both English and Norman.

"When the English fall, the Normans shout. Each side taunts

and defies the other, yet neither knoweth what the other saith; and the Normans say the English bark, because they understand not their speech.

“Some wax strong, others weak: the brave exult, but the cowards tremble, as men who are sore dismayed. The Normans press on the assault, and the English defend their post well: they pierce the hauberks, and cleave the shields, receive and return mighty blows. Again, some press forwards; others yield, and thus in various ways the struggle proceeds. In the plain was a fosse, which the Normans had now behind them, having passed it in the fight without regarding it. But the English charged and drove the Normans before them till they made them fall back upon this fosse, overthrowing into it horses and men. Many were to be seen falling therein, rolling one over the other, with their faces to the earth, and unable to rise. Many of the English, also, whom the Normans drew down along with them, died there. At no time during the day’s battle did so many Normans die as perished in that fosse. So those said who saw the dead.”

— CRESSY’S *Fifteen Decisive Battles of the World* (Hastings).

THE ORDER OF NARRATION

The *chronological* order in any work, as pointed out in Chapter II, means the consideration of events in their order of actual time occurrence. In all narration of the slower types, this chronological order should be strictly followed. As a rule, it should also be followed in narration of rapid movement. But exception may be made to this rule in case a strictly chronological order would do violence to the suspense and hence to the interest. It is allowable to sacrifice chronology to interest. Sometimes it is well to start in the middle of a story where events are most exciting and go back afterward. Moreover, it is sometimes necessary to carry a certain part of a story many steps beyond the development of another part, and then to go back to trace

the major line of action. We know how often Scott does this in his novels, especially in *Ivanhoe*. But instead of deadening interest, this counter-chronological method seems rather to sustain, if not actually to increase the interest, for the reader is wondering all the time how the other affair is going to terminate. To violate the chronological order, then, or to postpone it, may be a means of furthering interest, instead of marring it. It may be necessary after we have started our account of "The Runaway" to postpone the action a moment, in order to go back and pick up the driver. This will in no way interfere with the Unity, for in thinking of a runaway, one almost invariably thinks of the driver or rider. And we who have sometimes waited for some one, very impatiently perhaps, know that such a "wait" may have much suspense in it. However, the chronological is the natural, the logical, the coherent, and usually the emphatic order, so we should follow it when we can do so without sacrificing interest.

EXERCISES

- I. Choose one of the subjects for narrative given in the Summary Exercises at the end of this chapter, and tell the story first chronologically, then with some other order of events. Which is the better in this particular case?

THE RELATION OF OTHER FORMS OF DISCOURSE TO NARRATION. INTRODUCTION AND CONCLUSION IN NARRATION

All Forms Combined. — We have seen that no one form of discourse stands by itself, that there is usually some admixture of the four types. In long narration it is always necessary to insert explanations and descriptions in order to clarify the actual narrative itself. But in short narration as well, it not infrequently happens that explanatory and descriptive details are very necessary to a proper expres-

sion of the movement. Properly subordinated, these details not only give the needed information for a complete understanding of an action, but they also give relief from a monotony that sometimes occurs when one is reading intense narration. Furthermore, in a long narration an argument may be introduced between two characters, provided it bears on the general action; and we have seen that in the case of *Uncle Tom's Cabin* the whole story is used as an argument. Argumentative narration is often selected by writers as a vehicle for their convictions because it is more readable than formal argument would be. You and I have perhaps been moved more often by an interesting story than by out-and-out argument. And narration may very evidently be used to explain, and thus become a kind of exposition. Let us consider, however, the services of description and exposition to narrative.

Description and Exposition in Narration. — There are two principal ways in which descriptive and expository detail may appear in narration. In the first place, we must often preface our work with an introductory paragraph in which we describe the scene and explain the circumstances of our narration. The first chapter of *Ivanhoe* is an excellent illustration of this. And you may have already noted that the first incident of our first stage in the account of the fire in the cottage, is really exposition, since it explains how the fire-fighters came to be in the woods; while the second incident would have to include a description of the cottage and the chimney with its sparks. On the other hand, with a different kind of story to tell we must start immediately with our action and bring in description and explanation all along the way, either by deliberate paragraphs or by thrown-in phrases and clauses. The latter method is followed a good deal by Stevenson. Such a sentence as this: —

He stood there like a statue, his head erect, his square jaw set, his kind gray eyes fixed upon her,

is part and parcel of some action evidently. Yet we have learned one or two things about his appearance at the same time. Description has been brought out incidentally by means of subordinate phrases and clauses.

The Introduction. — It is at the beginning and at the end of narrative that description and exposition are useful. As a rule, however, the sooner the action in narration can be started the better. We should never delay it by an introductory paragraph unless for some such purpose as here indicated; namely, to bring out explanatory and descriptive details about scene, situation, and character that are necessary in order to understand even the beginning of the action.

The Conclusion. — The same advice should be heeded in regard to the conclusion in narration, where exposition especially is often necessary. If possible, we should conclude our narration with the last phase of the action, but sometimes this is not possible. It may be necessary, as in fables and some fairy tales, to drive home briefly a moral which the writer wishes to teach. This should be placed in a brief concluding paragraph. It may be necessary to conclude with some final disposition of characters, or an explanation of some hitherto unexplained event in the narrative. Here, too, there must be a final paragraph of exposition. But however necessary the explanatory conclusion of a narrative may be deemed, it should by all means be kept brief. It is best always to stop with the climax. Usually a narration or story is poor in proportion to the length of the conclusion required. Narrative, after all, is action, and everything that is not action — that is, all introductory, conclusive, and incidental description or explanation — should be kept strictly

subordinate. Make your narratives move ahead. The examples of narration given under the last section of this chapter should be examined in the light of what has just been said.

EXERCISES

I. In the following excerpts point out the descriptive and expository elements : —

1. Gradually the Scotch barons who still held to the English cause were coerced into submission, and Bruce found himself strong enough to invest Stirling, the last and the most important of the Scotch fortresses which held out for Edward. Stirling was in fact the key of Scotland, and its danger roused England out of its civil strife to a vast effort for the recovery of its prey. Thirty thousand horsemen formed the fighting part of the great army which followed Edward to the north and a host of wild mauraders had been summoned from Ireland and Wales to its support. The army which Bruce had gathered to oppose the inroad was formed almost wholly of footmen, and was stationed to the south of Stirling on a rising ground flanked by a little brook, the Bannockburn which gave its name to the engagement. Again two systems of warfare were brought face to face as they had been brought at Falkirk, for Robert, like Wallace, drew up his force in solid squares or circles of spearmen. The English were dispirited at the very outset by the failure of an attempt to relieve Stirling, and by the issue of a single combat between Bruce and Henry de Bohun, a knight who bore down upon him as he was riding peacefully along the front of his army. Robert was mounted on a small hackney and held only a light battle-ax in his hand, but, warding off his opponent's spear, he cleft his skull with so terrible a blow that the handle of the ax was shattered in his grasp. At the opening of the battle the English archers were thrown forward to rake the Scottish squares, but they were without support and were easily dispersed by a handful of horse whom Bruce had held in reserve for the purpose. The body of men-at-arms next flung themselves on the Scottish front, but their charge was embarrassed by the narrow space along which the line was forced to move,

and the steady resistance of the squares soon threw the knighthood into disorder. "The horses that were stickit," says an exulting Scotch writer, "rushed and reeled right rudely." In the moment of failure the sight of a body of camp-followers, whom they mistook for reinforcements to the enemy, spread panic through the English host. It broke in a headlong rout. Its thousands of brilliant horsemen were soon floundering in pits which had guarded the level ground to Bruce's left, or riding in wild haste for the border. Few, however, were fortunate enough to reach it. Edward himself, with a body of five hundred knights, succeeded in escaping to Dunbar and the sea. But the flower of his knighthood fell into the hands of the victors, while the Irishry and the footmen were ruthlessly cut down by the country folk as they fled. For centuries after, the rich plunder of the English camp left its traces in the treasure and vestment rolls of castle and abbey throughout the Lowlands.

— J. R. GREEN'S *Short History of the English People*.

2. The rôle of heroes is a long one, and is always receiving additions; for this age, which is so often described as unheroic, lives from hour to hour by the heroism of an army of men and women. The latest name to be added to the shining list of those who face death for some principle or cause, or who make some great sacrifice for an unselfish end, is that of Billy Rugh, of Gary, Indiana, who sold newspapers. A young woman, severely burned as the result of a motorcycle accident, was in danger of death because skin could not be procured for the grafting operation. Rugh, who had been a cripple from childhood and whose left leg was practically useless, heard of the case, went to the hospital, and offered his leg to the surgeons for use in the emergency. He was warned that amputation would be necessary, and very dangerous. His answer was, "If it will save the girl, take it off"; and he added, with the quick humor characteristic of his class, "I'll save money — you know I'll have to buy only one shoe." The leg was amputated and the grafting operation successfully performed; but Billy Rugh paid the extreme penalty of his heroism, saying quietly, as he went out of the world, "Yes, I'm going, but I was some good to the world, after all." Such a modern instance of the old virtue of the men about whom Plutarch

wrote is only one of the countless refutations of the slander that heroism has died out of the modern world. On the contrary, it has become so much a part of modern life that it is taken for granted. But Billy Rugh ought to be remembered. His was the quiet courage which faces death without the support of the bugle note or the encouragement of a multitude of onlookers. — *The Outlook*.

3. The young cavalier we have so often mentioned had probably never yet approached so near the person of his sovereign, and he pressed forward as far as the line of warders permitted, in order to avail himself of the present opportunity. Unbonneting, he fixed his eager gaze on the Queen's approach, with a mixture of respectful curiosity and modest yet ardent admiration, which suited so well with his fine features, that the warders, struck with his rich attire and noble countenance, suffered him to approach the ground over which the Queen was to pass, somewhat closer than was permitted to ordinary spectators. The night had been rainy, and just where the young gentleman stood a little pool of muddy water interrupted the Queen's passage. As she hesitated to pass on, the gallant, throwing his cloak from his shoulders, laid it on the miry spot, so as to insure her stepping over it dryshod. Elizabeth looked at the young man, who accompanied this act of devoted courtesy with a profound reverence and a blush that overspread his whole countenance. The Queen was confused, and blushed in her turn, nodded her head, hastily passed on, and embarked in her barge without saying a word. — *Scott's Kenilworth*.

4. "Then die!" shouted Magua, hurling his tomahawk with violence at the unresisting speaker, and gnashing his teeth with a rage that could no longer be bridled, at this sudden exhibition of firmness in the one he believed the weakest of the party. The ax cleaved the air in front of Heyward, and cutting some of the flowing ringlets of Alice, quivered in the tree above her head. The sight maddened Duncan to desperation. Collecting all his energies in one effort, he snapped the twigs which bound him and rushed upon another savage, who was preparing with loud yells and a more deliberate aim to repeat the blow. They encountered, grappled, and

fell to the earth together. The naked body of his antagonist afforded Heyward no means of holding his adversary, who glided from his grasp, and rose again with one knee on his chest, pressing him down with the weight of a giant. Duncan already saw the knife gleaming in the air, when a whistling sound swept past him, and was rather accompanied than followed by the sharp crack of a rifle. He felt his breast relieved from the load it had endured; he saw the savage expression of his adversary's countenance change to a look of vacant wildness, when the Indian fell dead on the faded leaves by his side. — COOPER'S *Last of the Mohicans*.

- II. Write an introduction for each one of the narrative subjects you have chosen for the exercise on page 354. Choose one to write out, paying especial attention to the use of description and exposition in the course of the narrative, and to the conclusion.

PURPOSE AND POINT OF VIEW IN NARRATION

Illustrations. — Under the study of description we have seen that "point of view" refers to place or position. In our study of Narration we must consider it in a new light. If a milliner were to see a remarkable bird, she would view it chiefly in regard to its plumage; a musician perhaps would consider its singing more than anything else; a sportsman would doubtless speculate as to what kind of sport he could have trying to kill it; an epicure might regard it solely from a consideration of its "eatableness." Evidently then, there may be many different viewpoints of such a subject, depending altogether upon the kind of person considering it and the *purpose* that person has in mind. If our subject is "The Runaway," we may write about it from the point of view of the driver, his *purpose* being to show that the boy who scared the horse was to blame, or that he himself did all in his power to stop the runaway. Are we narrating a street-car accident? We may do so from the point of view

of the motorman, who will recount the whole affair with *purpose* to clear himself of all blame; or we may do so from the point of view of a passenger on the car, with *purpose* to show that the motorman was to blame; or, if we are lawyers for the company, in our argument before a jury we may tell the story of the accident with purpose to prove that the lady whom the car ran over was heedless of warnings and ran knowingly into danger.

The Result. — We see then that, whatever the event may be, we can make our narration of it more definite, and hence more unified, if we decide before writing it just exactly what our point of view and purpose shall be. Most of us have very decided feelings, or should have, on every subject we are called upon to write about. These feelings give us a justifiable purpose in our writing. If we think of the stories we have read, we shall be able to discover, with a little thought, exactly from what point of view the author regarded his work and what purpose he had in mind in writing it. His point of view may be only that of an onlooker, and his purpose merely to tell an interesting story; nevertheless there have been plan and purpose behind his work.

To summarize, then, *point of view* in this connection means, not the position from which we see an event, not the physical, but the mental attitude which we bring to bear upon our consideration of it. "What was my attitude in all this?" we ask ourselves before we begin to write. *Purpose* in narrative results in the shaping of our composition according to our view of the events, their cause, development, and result. It must not be made prominent in narrative or we shall write argument instead of narration. But it must be so certainly indicated by subsidiary means as to cause the reader to feel that the story has "gotten somewhere."

Test the examples in this chapter for these two qualities.

EXERCISES

I. Write narrative paragraphs upon the following topics:—

1. A Quarrel over a Broken Promise (from Jones' point of view).
2. A Quarrel over a Broken Promise (from Smith's point of view).
3. A Bicycle Runs into an Old Man at a Crossing (as the old man tells it).
4. A Bicycle Runs into an Old Man at a Crossing (as the bicycler tells it).
5. The Last Five Minutes of the Ball Game (the winner's story).
6. The Last Five Minutes of the Ball Game (the loser's story).
7. Rip Van Winkle's Departure from Home (as he tells it).
8. Rip Van Winkle's Departure from Home (as his wife tells it).
9. Bassanio Chooses the Right Casket (as he tells it).
10. Bassanio Chooses the Right Casket (as Portia tells it).

CONVERSATION. THE FIRST AND THIRD PERSON IN
NARRATION

Value of Conversation. — Perhaps you and I have often been discouraged by being confronted with a story which consisted of several pages of solid writing. It has looked formidable, with its monotonous compactness interrupted only by an occasional indention. The narration, however, may be most interesting; the action may be rapid; the suspense breathless; the climax startling; and the whole wonderful in its realism and convincingness. But there is something wrong; something missing in the picture of life which it contains. The fault was only this: the writer used no conversation. Allowing characters to speak for themselves sometimes, not only gives the reader change and relief, but it helps to throw light on the character portrayal itself.

Moreover, conversation between characters in a story begets that realism which we like so much in plays; and if the characters are made to use dialect or colloquial language of any kind, the conversation may help to explain scenes and situations. A sprinkling of conversation, then, in every good narration is a valuable asset; overdone, it will be as monotonous and weakening in our work as any other kind of excess in writing. There is no rule to follow except that the dialogue should be natural, appropriate to the characters, and *concise*, — for otherwise it may check the movement of the story.

EXERCISES

I. Examine the following excerpt. What service does the included conversation render to the narrative?—

1. The log-house was full of smoke, to which we owed our comparative safety. Cries and confusion, the flashes and reports of pistol shots, and one loud groan rang in my ears.

“Out, lads, out, and fight 'em in the open! Cutlasses!” cried the captain.

I snatched a cutlass from the pile, and some one, at the same time snatching another, gave me a cut across the knuckles which I hardly felt. I lashed out of the door into the clear sunlight. Some one was close behind, I knew not whom. Right in front, the doctor was pursuing his assailant down the hill, and, just as my eyes fell upon him, beat down his guard, and sent him sprawling on his back, with a great slash across the face.

“Round the house, lads! round the house!” cried the captain; and even in the hurly-burly I perceived a change in his voice.

Mechanically I obeyed, turned eastwards, and with my cutlass raised, ran round the corner of the house. Next moment I was face to face with Anderson. He roared aloud, and his hanger went up above his head, flashing in the sunlight. I had not time to be afraid, but, as the blow still hung impending, leaped in a trice upon one side, and missing my foot in the soft sand, rolled headlong down the slope.

When I had first sallied from the door, the other mutineers had been already swarming up the palisade to make an end of us. One man in a red night-cap, with his cutlass in his mouth, had even got upon the top, and thrown a leg across. Well, so short had been the interval, that when I found my feet again all was in the same posture, the fellow with the red night-cap still halfway over, another still just showing his head above the top of the stockade. And yet, in this breath of time, the fight was over, and the victory was ours.

Gray, following close behind me, had cut down the big boatswain ere he had time to recover from his lost blow. Another had been shot at a loophole in the very act of firing into the house, and now lay in agony, the pistol still smoking in his hand. A third, as I had seen, the doctor had disposed of at a blow. Of the four who had scaled the palisade, one only remained unaccounted for, and he, having left his cutlass on the field, was now clambering out again with the fear of death upon him.

"Fire — fire from the house!" cried the doctor.

"And you, lads, back into cover."

But his words were unheeded, no shot was fired, and the last boarder made good his escape, and disappeared with the rest into the wood. In three seconds nothing remained of the attacking party but the five who had fallen, four on the inside, and one on the outside, of the palisade.

The doctor and Gray and I ran full speed for shelter. The survivors would soon be back where they had left their muskets, and at any moment the fire might recommence.

The house was by this time somewhat cleared of smoke, and we saw at a glance the price we had paid for victory. Hunter lay beside his loophole, stunned; Joyce by his, shot through the head, never to move again; while right in the center, the squire was supporting the captain, one as pale as the other.

"The captain's wounded," said Mr. Trelawney.

"Have they run?" asked Mr. Smollett.

"All that could, you may be bound," returned the doctor; "but there's five of them will never run again."

"Five!" cried the captain. "Come, that's better. Five against

three leaves us four to nine. That's better odds than we had at starting. We were seven to nineteen then, or thought we were, and that's as bad to bear." — STEVENSON'S *Treasure Island*.

II. Develop the following narrative subjects by means of conversation: "Landing the Fish"; "He Missed the Train"; "Her Dress was too Old"; "He Caught the Thief"; "Under the Mistletoe."

The First Person in Narration. — When the first person is used in Narration, the impression of actuality is made very strong. In reading a narration told in the first person, it seems as if the events were really happening to the reader, the "I" that constantly occurs seeming to refer to him. As a consequence, the "readableness" of the story is remarkably enhanced. There are, however, two precautions which we must observe. The "I" may become very unpopular before the narration is completed if he mentions himself continually all the way along. He will be accused of conceit, of insisting upon himself too much. Let us therefore, when we tell a story in the first person, subordinate the personal pronoun as much as possible. This can be done by sometimes making it plural; and by writing it in the objective case wherever convenient. "After that, *we* moved our base of supplies to another island," may be better in a long "I" story than "After that *I* went to another island, taking *my* men and *my* supplies along."

The other precaution is in regard to the limitations of the "I." Generally, every incident of the story and every place must be or must have been within the vision or experience of the writer. But it is obvious that "I" cannot be all-seeing and everywhere present. This difficulty can be overcome by introducing diaries or letters referring to happenings outside the experience of the writer, or by saying, "Some one told me." Practiced writers who tell their stories

in the first person resort freely to these devices. But the young writer is apt to forget the limitations upon him in using the first person, and so inserts some happening which he could not possibly have seen. This, of course, makes his story absurd. The very fact, however, that you and I prefer stories written in the first person should be an incentive to be careful in these directions and should lead us to practice first-person narration.

The Third Person in Narration. — The third person has been more largely used than the first, perhaps because it has more privileges. In third-person narration the "he" is *all-seeing*. He can recount two happenings that occurred at the same time; he can describe two places as they were at one and the same time; he can enter into the feelings of all his characters; he can insert here and there all kinds of theories and beliefs of his own. Perhaps this very richness of privilege may prove embarrassing for young writers and lead to violations of Unity, Emphasis, and Coherence. It will be better for us to use the first person rather than the third, until we are quite sure of our expressional control. The third person may cause us to be scattered and divergent; the first will hold us more strictly to one line of development. After practice in this, we shall be able to use to advantage the vast powers of the other.

EXERCISES

- I. Choosing your own subjects for narrative paragraphs, try both the third and first persons in several cases. In each instance, which is the more successful?

KINDS OF NARRATION

Simple Narration has no other purpose than to tell a vivid, accurate, and interesting story. But narrative, as we have

seen, may also be used as argument, or to teach a lesson. In each case it need only be said that it must first be good simple narrative, and next be carefully directed toward its new purpose. But there are other kinds and purposes of narrative which demand more consideration. Let us classify them as Expository Narration, Biographical (or Autobiographical) Narration, and Newspaper Narration.

By **Expository Narration** is meant narration whose purpose is to explain something by means of the narrative method of expression. Instead, for instance, of enumerating the characteristics of a person in order to draw a character sketch of him, we may make him the central figure in the account of some action, and thus carve his chief characteristics in bold relief upon our narrative background. Such expository narration of character is largely the source of our knowledge about great historical personages. Their behavior, their actions in certain acute situations, have been studied and narrated, and, as a consequence of this, we, the readers, deduce their leading characteristics. Again, instead of giving a cut-and-dried exposition of the production of coal, or raisins, or silk, we can make our explanation a great deal more interesting and thus increase its chances of being read, if we cast it into the narrative form. "The Story of Coal" sounds and probably will be a good deal more interesting than an article on "Coal." "My experience as a Piece of Coal," or "When I was a Piece of Coal," are at least suggestive of some interesting events. Writing about coal under one of these titles will necessitate narration, and probably rapid and interesting narration. Such expository narration as this may be further vivified by inverting the order of the story, and thus doing a little violence to chronology. We may begin, for instance, if our title be "My Experience as a Piece of Coal," with our present burning condition in the

furnace, and trace backward in a regular way the lump of coal to its original home in the mine.

Expository Narration should, in spite of its story form, remain perfectly true to the facts, if it is to be valuable as exposition. Of course, we could write a purely imaginative account of our experience as anything, but it would be entertaining only and not instructive, and hence would have no value at all as exposition. Genuine Expository Narration both entertains and instructs. Its form, narration, is but the means to its end, exposition; and indeed it is closely related to the Exposition of Circumstance or Condition discussed on pages 212-214.

EXERCISES

- I. Examine carefully the following plans, and discuss their value as expository narration:—

THE STORY OF A PIECE OF SILK

1. My popularity at the party.
 - a. Worn by a graceful lady.
 - b. Much admired.
2. My vicissitudes at the dressmaker's.
 - a. Much gossiped about.
 - b. Slashed and sewn.
3. My arrival in the city.
 - a. The comfortable shelf.
 - b. Packed again and sent away.
4. My experiences in the factory.
 - a. Unreeling.
 - b. Twisting.
 - c. Stretching on the warp.
 - d. Weaving of warp and woof.
 - e. Packing.
5. My travels from home.
 - a. China, my birthplace.

- b. Journey to the United States.
 - (a) To the dye works.
 - (b) To the factory.
- 6. My birthplace and early life.
 - a. Reeled from a cocoon.
 - b. Washed and placed in a large skein.
 - c. My ancestry, 2000 B.C.

BOB'S BRAVERY

- 1. Bob hears a fire alarm.
 - a. Looks from window.
 - b. Sees hotel in flames.
 - c. Sees helpless child at window.
- 2. He rushes to the scene.
 - a. Ignores orders.
 - b. Rushes into burning building.
 - c. Cool but determined.
- 3. He fights through smoke, falling débris, and firemen.
 - a. Thinks only of that child.
 - b. Feels the benefit of his college training.
 - c. Confident.
- 4. He reappears with unconscious child in his arms.
 - a. The people applaud.
 - b. The child recovers.
 - c. Bob modestly steals away.
- 5. He is given a hero medal for bravery.

II. Study the following excerpts from Expository Narration and work out the plans of each :—

1. As every one knows, it takes a soldier a long time to learn his drill—for instance, to put himself into the attitude of “attention” at the instant the word of command is heard; but after a time the sound of the word gives rise to the act, whether the soldier be thinking of it or not. There is a story, which is credible enough, though it may not be true, of a practical joker, who, seeing a discharged veteran carrying home his dinner, suddenly called out “Attention !”

whereupon the man instantly brought his hands down, and lost his mutton and potatoes in the gutter. The drill had been thorough, and its effects had become embodied in the man's nervous structure. The possibility of all education is based upon the existence of this power, which the nervous system possesses, of organizing conscious actions into more or less unconscious, or reflex, operations.

Instinct is a higher form of reflex action. The salmon migrates from sea to river; the bird makes its nest or migrates from one zone to another by an unvarying route, even leaving its young behind to perish; the bee builds its six-sided cell; the spider spins its web; the chick breaks its way through the shell, balances itself, and picks up grains of corn; the new-born babe sucks its mother's breast — all in virtue of like acts on the part of their ancestors, which, arising in the needs of the creature, and gradually becoming automatic, have not varied during long ages, the tendency to repeat them being transmitted within the germ from which insect, fish, bird, and man have severally sprung.

An interesting illustration of this was supplied by a St. Bernard dog belonging to a relative. The dog was born in London, and taken into the country when a puppy. After a few months a sharp fall of snow happened, and "Ju," who had never seen snow before, was frantic to get outdoors. When she was set free, she rolled in the snow, bit it, and dug it up with her claws as if rescuing some buried traveler. The same excitement was shown whenever snow fell.

— EDWARD CLODD'S *Story of Creation*.

2. I was born free as Cæsar : so were you.

We both have fed as well, and we can both

Endure the winter's cold as well as he.

For once, upon a raw and gusty day,

The troubled Tiber chafing with her shores,

Cæsar said to me, "Dar'st thou, Cassius, now

Leap in with me into this angry flood,

And swim to yonder point?" Upon the word,

Accoutred as I was, I plunged in

And bade him follow; so indeed he did.

The torrent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy ;
But ere we could arrive the point proposed,
Cæsar cried, "Help me, Cassius, or I sink !"
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god ; and Cassius is
A wretched creature and must bend his body
If Cæsar carelessly but nod on him.

— *Julius Cæsar.*

3. Through towns and villages the locomotive rushed, stopping only once to allow McCann to drop another set of running orders at a switch tower on the next division. Once, as they followed the line around the mountain, the superintendent's heart almost stopped beating as he saw on the track ahead what appeared to be the headlight of another locomotive. Instinctively he sprang to Courtwright's side, and laid his hand on the reversing lever. Only the engineer's shout of "Drop that, sir !" prevented him from reversing the engine, which at the speed they were then going would have meant almost certain destruction. When he again mustered courage to look out, the headlight had disappeared, and Courtwright railed at him for being frightened at what any old engineer would have known was the shine of their own headlight in a pool of water.

III. Choose one or more subjects suitable for Expository Narration from the Summary Exercises at the end of this chapter, and develop them orally or in writing.

By **Biographical Narration** we mean the life story of some person. This may consist of slow action, in which the chief events of a man's life are told in regular chronological order. It may mean very rapid action, if the man's life has been a

very eventful one. Perhaps some great man has been grossly misunderstood, in which case his biography will need the expository narrative form in order to explain his conduct; or it may even take the form of argumentative narration in which the writer will argue for his subject by setting forth the life story. Since biography and autobiography are alike in everything except authorship, and therefore in the form of pronoun used in writing, what is here said of the one will be true of the other also.

The form of biography depends somewhat upon the subject. In the biography of a great man, we should expect the events or works that made him great to loom large. In the biography of one whose connection with the work of the world was less, more attention might be given to character, and less to events. Again, it is sometimes easy and appropriate to "invert" the chronology and begin our biography with a man's death and the events of the few years preceding it. But for our purpose — since we shall probably not yet write either complete biographies nor full autobiographies — the important things to note are two. First, determine what phases of your subject are worth bringing out: character, actions, way of thinking, influence on others, results of influence by others, etc. Then, select the incidents according to *your* point of view.

Of course, in all narration of this kind description of the person and explanation of his character enter in, but only subordinately. Biography is *narration*; narration, perhaps, with expository or argumentative purpose — but nevertheless, narration, and it must be developed with that in view.

EXERCISES

- I. Study the following excerpt as the former ones have been studied, and outline it: —

The fourteenth of August was the day fixed upon for the sailing of the brig *Pilgrim* on her voyage from Boston round Cape Horn to the western coast of North America. As she was to get under way early in the afternoon, I made my appearance on board at twelve o'clock in full sea-rig, and with my chest, containing an outfit for a two or three years' voyage, which I had undertaken from a determination to cure, if possible, by an entire change of life, and by a long absence from books and study, a weakness of the eyes, which had obliged me to give up my pursuits, and which no medical aid seemed likely to cure.

The change from the tight dress-coat, silk cap, and kid gloves of an undergraduate at Cambridge, to the loose duck trousers, checked shirt and tarpaulin hat of a sailor, though somewhat of a transformation, was soon made, and I supposed that I should pass very well for a jack tar. But it is impossible to deceive the practiced eye in these matters; and while I supposed myself to be looking as salt as Neptune himself, I was, no doubt, known for a landsman by every one on board as soon as I hove in sight.

"With all my imperfections on my head," I joined the crew, and we hauled out into the stream, and came to anchor for the night. The next day we were employed in preparations for sea, reeving studding-sail gear, crossing royal-yards, putting on chafing gear, and taking on board our powder. On the following night, I stood my first watch. I remained awake nearly all the first part of the night from fear that I might not hear when I was called; and when I went on deck, so great were my ideas of the importance of my trust, that I walked regularly fore and aft the whole length of the vessel, looking out over the bows and taffrail at each turn, and was not a little surprised at the coolness of the old salt whom I called to take my place, in stowing himself snugly away under the long-boat, for a nap. That was a sufficient lookout, he thought, for a fine night, at anchor in a safe harbor.

At length, those peculiar, long-drawn sounds, which denote that the crew are heaving at the windlass, began, and in a few moments we were under way. The noise of the water thrown from the bows began to be heard, the vessel leaned over from the damp night breeze,

and rolled with a heavy ground swell, and we had actually begun our long, long journey. This was literally bidding "good-night" to my native land.

The first day we passed at sea was the Sabbath. As we were just from port, and there was a great deal to be done on board, we were kept at work all day, and at night the watches were set, and everything put into sea order. When we were called aft to be divided into watches, I had a good specimen of the manner of a sea captain. After the division had been made, he gave a short characteristic speech, walking the quarter-deck with a cigar in his mouth, and dropping the words out between the puffs:—

"Now, my men, we have begun a long voyage. If we get along well together, we shall have a comfortable time; if we don't, we shall have hell afloat. All you've got to do is to obey your orders and do your duty like men, — then you'll fare well enough; — if you don't, you'll fare hard enough, — I can tell you. If we pull together, you'll find me a clever fellow; if we don't, you'll find me a *bloody* rascal. That's all I've got to say. Go below, the larboard watch!"

I now began to feel the first discomforts of a sailor's life. The steerage in which I lived was filled with coils of rigging, spare sails, old junk, and ship stores, which had not been stowed away. Moreover, there had been no berths built for us to sleep in, and we were not allowed to drive nails to hang our clothes upon. The sea, too, had risen, the vessel was rolling heavily, and everything was pitched about in grand confusion. There was a complete "hurrah's nest," as the sailors say, "everything on top and nothing at hand." A large hawser had been coiled away upon my chest; my hats, boots, mattress, and blankets had all *fetched away* and gone over leeward, and were jammed and broken under the boxes and coils of rigging. To crown all, we were allowed no light to find anything with, and I was just beginning to feel strong symptoms of sea-sickness, and that listlessness and inactivity which accompany it.

Giving up all attempts to collect my things together, I lay down upon the sails, expecting every moment to hear the cry of "all hands ahoy," which the approaching storm would soon make necessary. I shortly heard the raindrops falling on deck, thick and fast, and the

watch evidently had their hands full of work, for I could hear the loud and repeated orders of the mate, the trampling of feet, the creaking of blocks, and all the accompaniments of a coming storm. In a few minutes the slide of the hatch was thrown back, which let down the noise and tumult of the deck still louder, the loud cry of "All hands, ahoy! tumble up here and take in sail!" saluted our ears, and the hatch was quickly shut again.

When I got upon deck, a new scene and a new experience was before me. The little brig was close-hauled upon the wind, and lying over, as it then seemed to me, nearly upon her beam ends. The heavy head sea was beating against her bows with the noise and force almost of a sledge-hammer, and flying over the deck, drenching us completely through. The top-sail halyards had been let go, and the great sails were filling out and backing against the masts with a noise like thunder. The wind was whistling through the rigging, loose ropes flying about; loud and, to me, unintelligible orders constantly given and rapidly executed, and the sailors "singing out" at the ropes in their hoarse and peculiar strains. In addition to all this, I had not got my "sea legs on," was dreadfully sick, with hardly strength enough to hold on to anything, and it was "pitch dark." This was my state when I was ordered aloft, for the first time, to reef top-sails. — *DANA'S Two Years before the Mast.*

II. Write biographical or autobiographical narratives on one or more of the following subjects: —

1. My Life in 19 —.
2. A Chapter in the History of My Best Friend.
3. The Most Important Year in Washington's Life.
4. The Most Important Year in Lincoln's Life.
5. The Biography of a Mouse.
6. The Biography of My Dog.
7. Reminiscences of My Earliest Childhood.
8. My Father's Life as I Know It.
9. A Biography of a Person I Dislike.
10. A Conjectural History of a Day in the Life of a Policeman (or a Traveler, President, Salesgirl, Maid, Detective, Girl — if you are a boy, Boy — if you are a girl), etc.

Newspaper Narration is the medium for a rapid account of what has happened. The reporter in "note-booking" or collecting his news, selects those features that will give the fullest account of an affair in the least possible space. These features are used as headlines, if an article is of sufficient importance to demand a prominent place, and are followed by what is known as the "write-up." This "write-up" calls into use, not only every type of narration we have discussed, but also every type of composition as well. The purpose of the reporter is to give complete information in concise and readable form, and thus he employs this wide range of expression. His account of the street-car accident must answer every one of the quintet of queries. Some of these can best be answered by means of exposition; some by description; and some by narration. If a man has been killed, not only will the narration of the accident be told, but a brief biography of the person killed must be given as well. And after this may come a brief argument. Newspaper Narration is, in other words, a combination narrative, calling into play all facilities of expression, but dealing mostly with action, because it is with action chiefly that the news columns of our daily papers are concerned.

The plan of newspaper narrative differs, as might be expected, from that of narrative in general. It is not coherent, and is often not unified. *Except for its special purpose*, it is bad. This purpose is to construct a narrative which can be cut off at any point (as must often be done in making up a paper) and still give the reader a seemingly complete story. To accomplish this, the reporter writes first the "lead," which contains in a brief paragraph all the *main facts* of the story. As —

July 29. A collision on the P. D. & Q. R. R. last night resulted in the destruction of a freight locomotive, and the death of Thomas Bryan, the engineer.

Following the "lead" come the details, arranged theoretically according to the order of their importance, so that if the "story" has to be "cut," the less valuable paragraphs will go first. In "rush accounts," however, the order is likely to be that in which the details arrive at the office. Such a narrative will give the story quickly, and since it aims to put the important things in prominent positions, it will usually be emphatic. But it is too incoherent to make thoroughly good narrative. A reporter is the first to throw aside this method for a more coherent one when, say, the Sunday edition gives him more time to collect his facts, and arrange his incidents accordingly.

The following illustrations of typical newspaper narration are from the *New York Times*:—

STAYS AT HER POST IN SPITE OF FLAMES

Mallory Line's Telephone Girl Keeps Line Open on Blazing Pier.

Fire that swept the towers and roof of the Mallory Line Pier No. 45, North River, yesterday afternoon, did \$5000 damage to the property of the company and destroyed many records. It was fought by one of the finest fire-fighting equipments ever seen in operation here.

But neither the efficiency of the fire-fighting machinery nor the spectacular sight of the flames shooting up from the tower roofs appealed to the watching thousands on West Street quite so much as the part that was played by Charlotte Rogers, the eighteen-year-old girl who operates the telephone switchboard of the company on the main floor

of the shed on the runway of the pier. She could not be persuaded to leave her post until the fire was over, but kept up the steady stream of messages, notifying every official of the line that the blaze had started and keeping the Spring Street office informed of the progress of the fight against it.

The mere fact that the ceiling above her had begun to drip and then to pour a steady rain of the water with which the entire pier was being drenched did not appeal to her as a sufficient reason for abandoning her task. She simply told several of the clerks to fashion out of her small umbrella a shelter of a sort for herself and her switchboard, and beneath this improvised protection she settled down to see to it that the Mallory Line pier should give no "Don't answer" that afternoon.

It was not until the fire was practically out and Chief Kenlon was ready to leave that Miss Rogers consented to do likewise. By that time the officials of the line were all on hand, and she felt relieved of responsibility. It was Chief Kenlon himself who took the same umbrella, and, raising it to shield her from the still steady spray of water, escorted her along the pier and to the street. It was a very wet but still undaunted telephone girl whom he escorted, and the crowd on West Street cheered for all it was worth.

The fire had its origin in the record room in the south tower, possibly caused by crossed wires. General Manager E. A. Kelly hurried from his offices in the north tower, and, with thirty clerks, organized as a bucket brigade, he tried to save the tons of manifestoes, bills of lading, and shipping lists stored within reach of the flames. It was soon obvious that they could not be saved, and Mr. Kelly and his force turned their attention to his own office and its possessions. A line of clerks trotted from there to the adjoining tower, carrying scrap baskets in which were heaped all the contents of his desk and safe, papers of every description, and bills and gold to the value of \$50,000. The last of these scarcely had been carried to safety when the flames jumped across to the north tower, and Mr. Kelly's office was soon ablaze.

Tugs towed out two fighters, and prevented the fire from spreading. It was confined to the two towers and fifty feet of the pier's roof, which crashed in without injuring any one, although Chief Kenlon was standing near by at the time.

WOMAN REACHES TOP OF ALASKAN PEAK

**Dora Keen of Philadelphia Climbs
Mount Blackburn in Spite
of Storms.**

IN PERIL FROM SNOW SLIDES

**Her Guide, John Barrett, an Experienced
Alaska Miner—Caught in a
Blizzard.**

Special to the New York Times.

PHILADELPHIA, May 25.—The following telegrams were received in this city to-night, telling of the successful ascent of Mount Blackburn, Alaska, by Miss Dora Keen of Philadelphia:

Kennecott, Alaska, May 25.

After thirteen days' snowstorm, spent in caves, made the summit of Mount Blackburn on May 19.
DORA KEEN.

Kennecott, Alaska, May 25.

Miss Keen returned safely to-day. Trip successful.
W. H. SEAGRAVE.

Miss Keen won out after struggles and experiences that would have daunted many men. She is the first woman to reach the top of Mount Blackburn, and no man had ever conquered it before her.

Miss Keen left this city in the latter part of March and sailed from Seattle for Alaska on April 10.

Last year she tried the ascent of Mount Blackburn, but storms drove her back. She went first to Cordova, Alaska, and from there went by rail to Kennecott, where she and the other members of her party recruited guides and obtained provisions.

From that time on, as the party made its way up the mountain side, over snow and ice and through storms, nothing was heard

from its members or its leader until May 8, when three men staggered into Kennecott with a thrilling story.

They said that when the party attained an altitude of 12,000 feet, a terrific snowstorm began, and they were forced to camp. It was impossible, the men who returned said, to go farther under the existing circumstances. Meanwhile, they had been sent back for additional provisions and fuel alcohol. When they left, the party had already been delayed ten days by the storm.

The message the three men brought back was that Miss Keen was determined to continue with the expedition, and that this determination was shared by every one with her.

Two days later, with the three men as guides, a relief party set out from Kennecott to the aid of the storm-bound climbers. Arctic silence closed around the expedition once more, and nothing had been heard of Miss Keen or her expedition until the telegram came.

Dora Keen, who has won distinction as an Alpine mountain climber, is the daughter of W. W. Keen, a noted Philadelphia surgeon. This was her second attempt to climb Mount Blackburn. She made the first attempt last summer, but failed to reach the top.

Mount Blackburn is at the eastern end of the Alaska copper belt, and is about twenty miles from the terminus of the Morgan-Guggenheim Railroad, which has just been built from Cordova, on the southern coast, to the Bonanza Mine. It is extremely difficult of access, and rises 16,000 feet above sea level. Mount Blackburn was never reached until Supt. John Barrett of the Blackburn Mines Company made his way to the base two years ago.

The account which follows of an army in panic shows how complete, and how vivid, narrative may be made, even when written under pressure, and transmitted by cable. It is from the *New York Times* of Nov. 6, 1912, and represents what was perhaps the most dramatic episode of the defeat of the Turks by the Bulgarians, in the Balkan war of 1912-1913:—

TURKS' STOICISM NEVER OVERCOME

**Starving, Wounded, Helpless,
They Yet Were Uncomplaining
on Terrible Retreat.**

BUT ARE PANIC-STRICKEN

It now remains for me to describe the last tragic day in the break-up of Abdallah Pasha's army, how troops who had faced every adverse condition and fought heroically throughout three days, finally gave way under the strain of starvation and exposure, and each man, only thinking of his own salvation, sought safety in flight.

At 5 a.m., on Thursday, Oct. 31, I was aroused by Ismed shaking me. These were the words he whispered in my ear, not wishing to disturb other weary sleepers in the tent: "Come outside quickly; we can stay here no longer. Abdallah and his staff have left. The village has been evacuated. At any minute the Bulgarians may enter."

By 6 o'clock we were packed and on the march, and just as we cleared the village, the enemy's guns roared.

Then we found ourselves amid a crowd of stragglers and wounded, ox wagons, stray batteries of artillery, and all the manifold débris of a defeated army. All had one object in view; namely, to put as great a distance as possible between themselves and the enemy.

The scenes on the road baffle description from my pen. They recalled to mind a picture I had seen somewhere of the flight of the French Army after Waterloo, or one of Napoleon's retreat from Russia.

Not a vestige of order remained. Whole brigades and divisions of broken-up men made no efforts to preserve their places in the ranks. The strongest speedily got to the front, and the weak, sick, and wounded struggled behind.

EVEN THE UNWOUNDED FALL

Thousands of wounded made pathetic efforts to keep up with their comrades, but each had to shift for himself, as not even the unwounded were in a condition to lend a helping hand. Many of the unwounded were so weak that they fell by the roadside and made no further effort to save themselves.

For three days all these men had been without a morsel of food, and many for an even longer period. Only soldiers possessing the wonderful constitutions of the Turks could have stood the strain.

As our wagon lumbered along amid the ruts, at times threatening to collapse altogether, many a wounded man begged for a lift, holding up his hands imploringly. It was awful to refuse them, for once we had taken two inside, the cart would not hold another person, and, as it was, the worn-out horses could hardly drag it along.

Amid the fugitives were many country people fleeing from the tide of war, many great trains of ox wagons creaking painfully along, many stray batteries of artillery with horses so lean that they could hardly drag the guns and with the exhausted gunners asleep on the limbers.

At every village crowds of stragglers invaded the houses in search of food, digging up roots in the gardens and eagerly devouring raw cabbages and turnips and anything edible they found. Every stream of water was turned into a mud pool by the general rush of men, horses, and oxen to be the first to obtain a drink.

After we had marched several hours and had placed a considerable distance between ourselves and the enemy, we halted for half an hour to give the horses a rest, but with this exception never once stopped, except when obliged to do so by a block on the roads between 6 A.M. and 10 o'clock at night. On the high ground halfway to Tchoru we had a good view of the countryside, which presented a most extraordinary sight. Along every road men, horses, guns, and ox wagons were pressing forward, all converging on to two roads which lead into Tchoru. There must have been 45,000 stragglers scattered over the plain, all bent on reaching the town before nightfall. Many became so exhausted from want of food that they simply could not go any farther, and lay down to sleep where they were. What became of them I do not know.

I suppose a large number came in the next day. Others doubtless were captured by the enemy, and the majority of the wounded, left on the bare plateau and swept by an icy wind, must have perished in the night.

I have no time to relate here the varied tales of the great fight told to us by fugitives, of whole battalions cut to pieces by the enemy's fire, of men starving in the ranks or dying of exposure, of the thousands of Bulgarians slaughtered in the attacks, of the artillery captured, of guns abandoned, of the mistakes of Generals, and of the awful confusion and the lack of method which prevailed everywhere.

Many fugitives had dropped their kits and equipment to lighten their burdens. A still larger number flung away their boots, preferring to march barefoot, but, to their credit be it said, very few abandoned their rifles. One old worn-out soldier, with nothing left except his beloved Mauser, and so weak that he could hardly stumble along, said, as we passed, "A Turkish soldier is not worth the price of a dog in these days."

At the entrance of the town the disorder baffled description, for here all the roads along which the fugitives had passed converge on one another, and a narrow bridge and causeway has to be crossed. I shall never know how we managed to get through, as the dead competely blocked the wagons; but we managed to cross somehow by passing under the bridge and fording the river, and finally, somewhere about 10 o'clock, we at length reached Tchorlu and a temporary home.

The more I reflect on the amazing *débâcle* of the Turkish Army in Thrace, the more natural does it seem. It is the greatest military disaster any nation has suffered since Sedan.

EXERCISES

- I. Write an account of a fire, of a runaway, of an accident, or of a fight, etc., for a newspaper. Choose good headlines; arrange your narrative so that, if necessary, it may be cut at any point after the first paragraph.
- II. Rewrite your account in ordinary narrative form for insertion in a weekly magazine.
- III. Select from current newspapers five narratives, and classify them according to the skill with which they are told.

Summary.— Fundamentally, every kind of narrative demands the same general qualities and the same care. Observe carefully; think out the stages of the action; select the incidents that make the action move forward; plan your account so as to point toward the climax; and make your story vivid by action words. These are the essentials of good narrative.

SUMMARY EXERCISES

- I. Outline and write the story of some battle in history.
- II. Each of the following groups of words should suggest a story to you. Outline and write the story suggested:—

1.	2.	3.
Race	Street organ	Class
End	Boys	Lesson
Courage	Italian	Failure
Strength	Fun	Afternoon
Endurance	Anger	Punishment
- III. Make an outline of such a narrative poem as Tennyson's *The Passing of Arthur*. Point out the descriptive and expository elements.
- IV. Bring to class an excerpt from some magazine or newspaper containing some striking incident. Write an introductory paragraph telling just where it appeared. Write also a concluding paragraph telling what you think of it.
- V. Tell a very short story or anecdote, in which you develop the main point by means of conversation.
- VI. A beggar approaches you in the street. He is a miserable looking fellow. Tell the story of his life as he told it to you.
- VII. Tell the story of a race: (1) as an enthusiastic spectator saw it; (2) as one of the participants would tell it; (3) as a disbeliever in the sport saw it.
- VIII. Tell the story of a fire: (1) as you saw it; (2) as a fireman would tell it; (3) as a rescued person would tell it.

- IX.** Tell the story of a journey you one time took on a boat. Imagine a storm to have occurred, or an accident, which for a time endangered your life.
- X.** Outline and write an autobiography dealing with the most interesting period of your life.
- XI.** Jim steals a loaf of bread in a shop. The proprietor has him arrested. Tell Jim's story in the court room.
- XII.** Mr. Bear has been hunted for a long time by some sportsman. He finally escapes. Imagine his return to his animal friends and the story he would have to tell them. Write this story, introducing as much conversation as possible.
- XIII.** Outline and write a narration on one of the following subjects, omitting both introduction and conclusion. Begin with the action at once and conclude immediately when the last event is done: The First Fight; My First Party.
- XIV.** Tell the story of a collision between two vehicles as it occurred on a city street; on a country road.
- XV.** Write a composition of four paragraphs on "The Arrival of the Mail at Hayville." Apportion your work as follows:—
- Par. 1 — The old corner store and the villagers.
Par. 2 — The stagecoach comes.
Par. 3 — The mail is distributed.
Par. 4 — The villagers trudge homeward.
- XVI.** Outline and write the biography of some friend or of some imaginary person.
- XVII.** (a) Tell the story of the sinking of some large vessel. (b) Tell the story of some person who was rescued after swimming for some time. (c) Tell the story of this person's last moments on the wrecked vessel. Use titles in each case which properly indicate the scope of the subject. Show how your outlines would differ accordingly.
- XVIII.** Your friend won a victory at baseball the other day. Tell

the story of it as you would tell it to another baseball player who did not see the game; as you would tell it to your mother; as you would tell it if you were a reporter for a newspaper.

XIX. Select a story from *Ivanhoe*, or *The Last of the Mohicans*, or *Poe's Tales*, or *Browning's Poems*. Point out the action, the suspense, the climax, in each. What proportion of Description and Exposition does each contain? Place two of them side by side and compare them carefully.

XX. Outline and write two different narratives suggested by the picture on the opposite page.

XXI. Outline and write a composition on one of the following imaginary situations: —

When I lived beneath the sea.

When I was a nightingale.

When I took an air trip.

When I was an auto.

When I lived in China.

XXII. Invent a story somewhat like *Young Lochinvar* (quoted below). Write it in the first person. Modernize all the elements in it.

LOCHINVAR

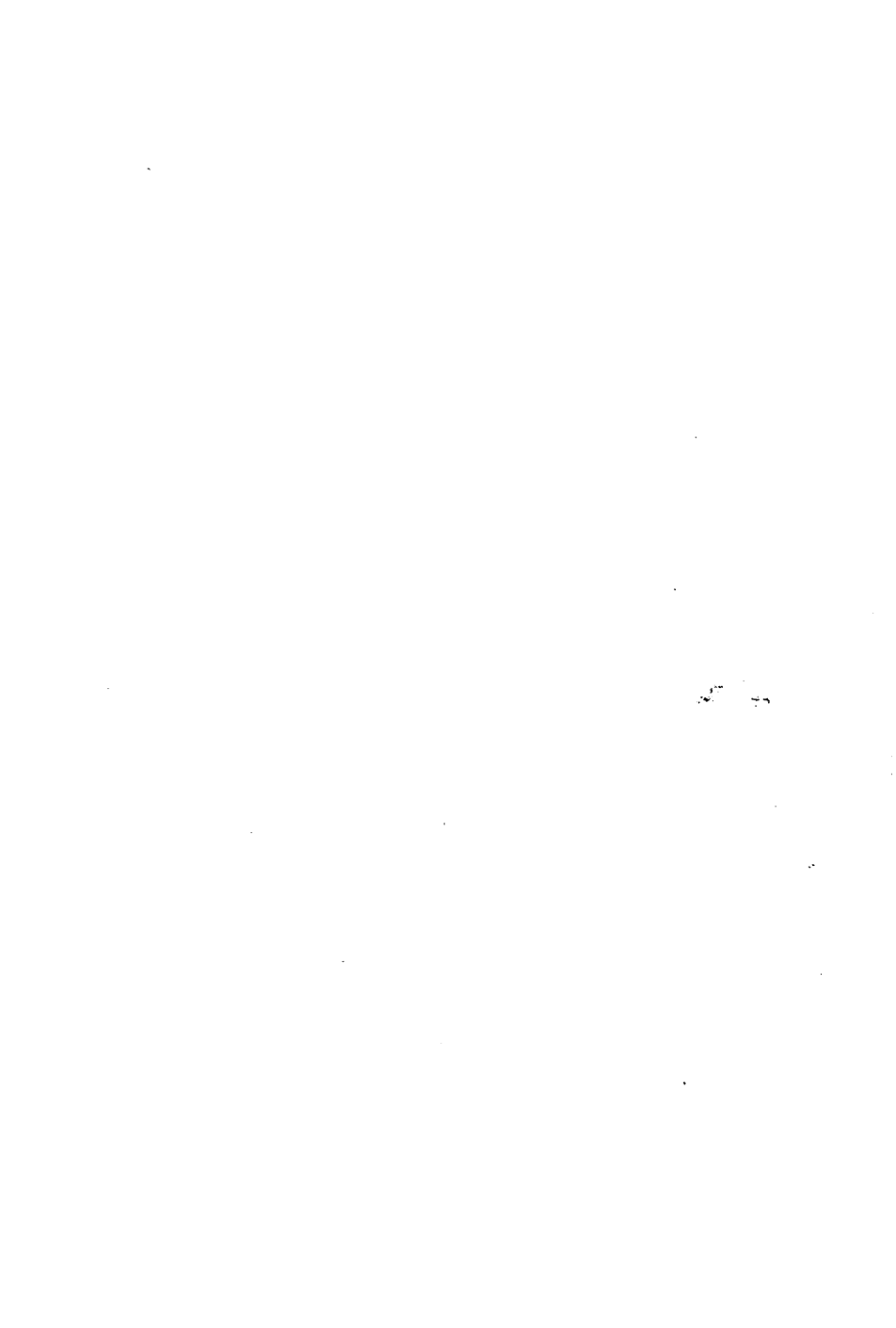
Sir Walter Scott

O young Lochinvar is come out of the West, —
 Through all the wide Border his steed was the best:
 And, save his good broadsword, he weapon had none, —
 He rode all unarmed, and he rode all alone.
 So faithful in love, and so dauntless in war,
 There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,
 He swam the Eske River where ford there was none;
 But, ere he alighted at Netherby gate,
 The bride had consented, the gallant came late:
 For a laggard in love, and a dastard in war,
 Was to wed the fair Ellen of brave Lochinvar.



From a photograph, copyright by A. W. Elson and Co., Boston.
"WAKE UP!"



So boldly he entered the Netherby hall,
'Mong bridesmen, and kinsmen, and brothers, and all :
Then spoke the bride's father, his hand on his sword
(For the poor craven bridegroom said never a word),
"O, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, — my suit you denied ; —
Love swells like the Solway, but ebbs like its tide ;
And now am I come, with this lost love of mine
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet ; the knight took it up,
He quaffed off the wine, and he threw down the cup.
She looked down to blush, and she looked up to sigh,
With a smile on her lips and a tear in her eye.
He took her soft hand, ere her mother could bar, —
"Now tread we a measure !" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace ;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume ;
And the bride-maidens whispered, "'Twere better by far
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reached the hall-door, and the charger stood near ;
So light to the croup the fair lady he swung,
So light to the saddle before her he sprang.
"She is won ! we are gone ! over bank, bush, and scar ;
They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Græmes of the Netherby clan ;
Forsters, Fenwicks, and Musgraves, they rode and they ran ;

There was racing and chasing on Cannobie Lee,
 But the lost bride of Netherby ne'er did they see.
 So daring in love, and so dauntless in war,
 Have ye e'er heard of gallant like young Lochinvar?

XXIII. Imagine yourself a medieval knight. Outline and write the story of one of your adventures. Then modernize the story and make the same adventure take place in this country *now*.

XXIV. Tell the story of Lochinvar —

1. As Lochinvar told it in his old age.
2. As the bride told it after the elopement.
3. As the mother of the bride told it to her friend.
4. As one of those who followed Lochinvar and his bride told it.

XXV. Read the following poem. Then —

1. Tell the story of Roland's arrival at Aix as one of the citizens would tell it.
2. Tell the story in the person of the horse Roland.
3. Tell the story as one of the vanquished riders would tell it.
4. Write the story of an important race back to Ghent in which Roland figures.

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

Robert Browning

I sprang to the stirrup, and Joris, and he;
 I galloped, Dirck galloped, we galloped all three;
 "Good speed!" cried the watch, as the gate-bolts undrew;
 "Speed!" echoed the wall to us galloping through;
 Behind shut the postern, the lights sank to rest,
 And into the midnight we galloped abreast.

Not a word to each other; we kept the great pace
 Neck by neck, stride by stride, never changing our place;
 I turned in my saddle and made its girths tight,
 Then shortened each stirrup, and set the pique right,

Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

'Twas moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawned clear;
At Boom, a great yellow star came out to see;
At Düffeld, 'twas morning as plain as could be;
And from Mecheln church-steeple we heard the half-chime,
So, Joris broke silence with, "Yet there is time!"

At Aershot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare thro' the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence, — ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

By Hasselt, Direk groaned; and cried Joris, "Stay spur!
Your Roos galloped bravely, the fault's not in her,
We'll remember at Aix" — for one heard the quick wheeze
Of her chest, saw the stretch'd neck and staggering knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shudder'd and sank.

So, we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laugh'd a pitiless laugh,
'Neath our feet broke the brittle bright stubble like chaff;
Till over by Dalhem a dome-spire sprang white,
And "Gallop," gasped Joris, "for Aix is in sight!

“How they’ll greet us !” — and all in a moment his roan
 Roll’d neck and croup over, lay dead as a stone ;
 And there was my Roland to bear the whole weight
 Of the news which alone could save Aix from her fate,
 With his nostrils like pits full of blood to the brim,
 And with circles of red for his eye-sockets’ rim.

Then I cast loose my buffcoat, each holster let fall,
 Shook off both my jack-boots, let go belt and all,
 Stood up in the stirrup, lean’d, patted his ear,
 Call’d my Roland his pet name, my horse without peer ;
 Clapp’d my hands, laugh’d and sang, any noise, bad or good,
 Till at length into Aix Roland gallop’d and stood.

And all I remember is, friends flocking round
 As I sat with his head ’twixt my knees on the ground ;
 And no voice but was praising this Roland of mine,
 As I pour’d down his throat our last measure of wine,
 Which, the burgesses voted by common consent,
 Was no more than his due who brought good news from Ghent.

XXVI. Write a brief telegram. Give an important message in ten words or less. Expand this message in a letter to follow the telegram.

XXVII. Invent an apologue, that is, a simple narrative whose chief object is to teach a moral. Tell what would be lost if the moral were omitted. Perhaps the following titles would be suggestive : —

1. What the mouse said to Tabby.
2. What the horse said to the driver.
3. The bird and the hunter.
4. The broom’s complaint.
5. The fox and the rover.

XXVIII. The three stanzas of the following poem are three separate but consecutive pictures, all depicting events that happen outside of the poem. Outline and write a narration dealing with these events : —

THE THREE FISHERS

Charles Kingsley

Three fishers went sailing out into the West,
Out into the West as the sun went down ;
Each thought on the woman who lov'd him the best ;
And the children stood watching them out of the town :
For men must work, and women must weep,
And there's little to earn, and many to keep,
Though the harbor bar be moaning.

Three wives sat up in the lighthouse tower,
And they trimm'd the lamps as the sun went down ;
They look'd at the squall, and they look'd at the shower,
And the night rack came rolling up ragged and brown !
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbor bar be moaning.

Three corpses lay out on the shining sands
In the morning gleam as the tide went down,
And the women are weeping and wringing their hands
For those who will never come back to the town ;
For men must work, and women must weep,
And the sooner it's over, the sooner to sleep —
And good-by to the bar and its moaning.

- XXIX. Imagine yourself a newspaper reporter. Plan material for an article upon an ordinary incident of the day ; upon an extraordinary incident.
- XXX. Compose narratives of real incidents for a newspaper which might be published daily by your school.

CHAPTER XI

THE STORY

WHAT MAKES A STORY

The Plot. — It is hard to say just when a simple narrative becomes a story, but it is not so difficult to tell what makes a story. A story is a narrative with a plot. Hence, in order to understand what a story is, we must first know what makes a plot. A plot has three parts: a cause, a result, and a series of happenings which connects the two. For example, suppose that you should find a piece of parchment covered with mysterious symbols, suppose that you should work out the symbols, and, discovering that they referred to hidden treasure, should search for that treasure, and suppose that you should find it. There, in a simple form, is a cause, a series of happenings, and the result to which they led; in short, a plot. The story would follow if you should elaborate this plot by adding the personality of the actors, the description of the scenes, and all the details of action which would accompany such a plot if it should work itself out in real life. You will find it made into a story in Poe's *Gold-Bug*.

A story, then, is a narrative where a certain cause leads up to a certain result. Unless this connection is clear, your story will be said to "lack plot." If the connection is artificial, improbable, or unnatural, your story will be said to be melodramatic, or unconvincing. If it is too obvious, the plot will give itself away from the first and be scarcely worth telling. If the connection between cause and effect is clum-

sily made, the story will be said to be badly told. If it is commonplace, hackneyed, or too familiar, those are the names which will be applied to your tale. Before you begin to write a story, be sure that you have a good plot.

EXERCISES

- I. a. Write out, in a sentence or two for each, the plots of five short stories that you have recently read.
- b. Point out orally, or in writing, the cause, and the result in each plot. Does the series of events in every instance provide a good connection between the two?
- II. Criticize the following plots:—
 1. George Darby, sixteen years old, is stranded in Chicago without a cent in his pockets. A passing automobile strikes him and hurls him into a disused areaway. He is unhurt, and as he struggles to free himself from the old boxes and tin cans into which he has been thrown, his hand closes upon a pocketbook which contains a thousand dollars.
 2. A young girl goes aboard a transatlantic steamer at New York to say good-by to a school friend. The steamer sails with her aboard, but the pilot promises to take her ashore. She goes through an agony of apprehension on the voyage through the Narrows. When they approach the open ocean, she breaks down and sobs, in spite of the assurances of the captain that she will be landed safely. The pilot finally puts her ashore.

FINDING A STORY AND MAKING A PLOT

Life the Source of Stories. — You should make your own plot if your story is to have any originality, but for the materials of this plot you must go to the ultimate source of all stories, life. Unless your tale is lifelike, unless it reflects life, both plot and narrative will be valueless. Therefore

your first concern must be to study life, in the hope of finding there a story.

The Method. — Now life is full of plots, but they are usually not on the surface. A cause appears, or a result, or a chain of events, but rarely all three elements at once. You must seize the plot by one end, and try to drag out the story as one would drag out an angleworm from the clay. If you were acting as a detective or writing as a historian, your lot might be a hard one, for unless all of the story were found, your efforts would be thrown away. In other words, you would not be allowed to guess at a conclusion, having found a cause, or to fit a probable cause and effect to a chain of events; you would have to get things as they actually happened, or give up.

But the story-teller is favored. He is allowed to invent, to make fiction, *provided his invention is probable*, provided it *might have happened in real or imagined life*. Of course, he may invent the whole of his story. But we are speaking now of the best and easiest way of making stories, and undoubtedly that way is to find part of your story and invent the rest.

This is the easiest way, because it is the safest. Every one knows some life well; the power of invention, of using your imagination to create the whole story, is not so common. It is the easiest way, again, because it gives the best results. If you study part of your story from life, the part you have to invent in order to fill up the gaps in the plot will probably be lifelike also.

Illustration. — Let us try this out in the laboratory of practical experience. I wish to write a story — how do I go about it? Well, perhaps a character interests me; perhaps a place; perhaps an event which I have seen, or in which I have taken part. Let us take the first instance,

and suppose that it is the character of old Jonathan Dickon, who for thirty years has driven a mail stage between the railroad and his hill town. I have no story here, as yet. But suppose I ask, what would happen to Jonathan if, after a lifetime spent in driving, he should be forced to retire to the poorhouse because a rival put an automobile on the route? Work out the results of that, and the chances are that you will get a plot; and if you really know old Jonathan, your story will be lifelike and probably a good one.

Take the second case, which was a favorite with Robert Louis Stevenson. You have seen a shabby frame cottage in the midst of a great business block in the heart of the city. Why is that building left there? What happened to its owners? What event will make it disappear as all its neighbors have long since disappeared? Such questions will stimulate your imagination. They may give you a cause, and a chain of events leading up to a result; that is, they may give you a plot; and your vivid memory of that strangely placed cottage will make the story real.

But the most profitable source for good new stories is in action. You saw two foreigners rush from opposite pavements yesterday, and embrace each other in the middle of the street. Evidently it was a reunion, and, judging from the tears in their eyes, an impressive one. What was the remote cause; what has led up to the meeting? Your imagination is free to discover; and this is the way that fiction is made. Or again, a girl whom you had always despised as rather poor-spirited takes the blame for another's fault upon her shoulders. You see that the good deed gives her more self-confidence, and you wonder whether this self-sacrifice may not be a turning point in the development of her character. Well, work it out — make a plot, and then a story of it.

No one who sees life need lack for good subjects for stories, although it should be added, that it takes skill, and power, and work to draw the good stories from them. But for those who do not find story subjects readily, there is a constant resort always open, the newspaper. The newspaper does not try to make plotted stories. It deals, or should deal, with facts, not with imagined causes or results of facts. But the newspaper is keenly alive to the interesting, the striking, the significant, facts of life, and with such it fills its columns. Hardly a day goes by that your paper will not contain some news item that with a little imagination may be developed into a "plotted story."

EXERCISES

- I. Make plots for each of the stories suggested above.
- II. Make a collection of suggestive clippings from newspapers, and work as many as possible into plots.
- III. Make a list of events which you have seen, or in which you have taken part, that may be worked up into stories. Let your imagination play upon these events, and see how many plots you can draw from them.
- IV. Make plots with characters or places which you know well as foundations.
- V. Read the stories in the current number of any magazine. Test the stories (a) for excellence of plot, (b) for truth to life and experience.

CONSTRUCTING AND OUTLINING THE STORY

A story is a composition, like an essay or an argument or a description. Therefore, it too must be planned in advance, if you hope for easy writing and good results. Let us suppose that you have gotten your plot, and the life which you are to put into it is clear and vivid in your mind.

Unity. — Before you begin you must *unify* your story.

First, be sure that you have *one* story and not *several* in loose combination. If you are ambitious enough to try a novel, you may, it is true, have several plots; but even so, one of these must be major, the others strictly subordinate. Such an arrangement you will find in Dickens' novels and Shakespeare's plays. If you are writing a shorter story, your secondary plots must be still more rigidly subordinated. But if, as will probably be the case, you are writing a short story, then one single plot is sufficient. If there are more, write two stories instead of one.

Next, the time and place of your story should be unified as much as your subject allows. When you write fiction you are a master of life; you may do anything with life except make it unlikelike. Therefore, you may manage your action so as to keep it as nearly as possible in one place. This will be far better than to scatter a short story over a dozen localities. And you may arrange your time so as to keep your action as nearly continuous as possible. You cannot often keep your story to a single hour and a single place, indeed, it is not often desirable to do so, but it will ruin your narrative if you spend half of it in filling gaps of time and in moving your characters.

Let us take the case of the two foreigners who embraced in the street. Clearly the story you make from that cannot all take place in the street! But neither is it requisite to detail all the times and all the places of their wanderings since these — let us say — long-lost brothers were parted by a religious persecution in Russia. You will need, of course, two places — the scene of their parting, the scene of their reunion — and two equivalent times, in your narrative. As much as possible of the action which you invent should be grouped about these two times and places. This will give unity to your story.

Coherence. — Coherence is also a matter of plan. Your story must run naturally from event to event, and if it does not follow chronological order, the departure should be clearly indicated. It sometimes happens that the latter part of a story is told first. Well and good, but make the time relations clear by explanatory sentences unless you wish your reader to be puzzled when he should be interested.

However, one precaution will help more than any other toward coherence in a story. There must be a certain amount of explanation in any tale. You must explain the situation, the nature of the characters, the scene, perhaps, or something which happened before the story began. The art of the good story-teller best shows itself in the handling of this exposition, this introductory material of the story. He must do this explaining easily and naturally without too much delaying of the action. And he must also get all of it tucked away in the beginning before the coherent development of the narrative begins. Do this, and it will be easy to make your story coherent. Fail to do it, and you will have to interrupt your story to explain that "the man who now appeared was a half-brother of Jones, who was present at the conference described at the beginning of my story." This will check the flow of your narrative, and interfere with its coherence. Examine the openings of all the good stories you can find, and see how skillfully the exposition is handled, and how much this skill contributes to the excellence of the stories.

Emphasis. — **The Climax.** — Emphasis in your story will come when you have a good climax, properly led up to, and properly placed. When in planning your story you see ahead a point at which the result of the action is suddenly reached, then you have seen the climax of your story. It is the "highest step" in narrative, as described in Chapter IX.

The embrace of the foreigners was the climax of their story; the finding of the treasure the climax of *The Gold-Bug*.

Getting a climax, then, is work for the imagination. But this climax must be given the importance it deserves. The story must lead up to it. It is the highest point of the narrative. If it comes before important events in the story, they will become "anticlimaxes"; they will be unemphatic because they come *after*, not *before*, the main event. Accordingly, the scene, the happening, the speech which you use for your climactic movement, and which conveys the point, the impression, or the solution of the story, should be as near the end as you can put it. Only a little final explanation, some disposition of the characters, or other necessary conclusion, should come after the climax. Examine the endings of good stories with this in view.

The Outline. — There are two simple ways of outlining a story, and usually both should be employed in each instance. To begin with, you may outline your plot as follows: —

- I. Cause or Causes.
- II. Connecting Events.
- III. Results.

When you have thought out the Unity, the Coherence, the Emphasis of your story, and are ready to write, then search for the natural divisions. These will clearly be —

- I. Introduction.
- II. Development.
- III. Climax.
- IV. Conclusion.

All that is necessary now is to indicate in a sentence the chief facts of your introduction; to itemize under II the *stages* and the *events* of your action (see page 358); to indicate under III your climax, and under IV your brief

conclusion. If you have a good plot, and have thought out your story, this outline will be easy. If you have a poor plot, and have not thought out your story, the attempt to outline will make you realize your shortcomings, and force you to take a fresh start before it is too late.

EXERCISES

- I.
 - a. Choose your five best plots.
 - b. Write introductory paragraphs for each.
 - c. Note in a sentence or two the nature of the climax.
- II. Write introductory paragraphs for the following plots. What will be the climax in each case? How far can you limit time and space? —
 1. A youngest brother setting out upon his career in the world is offered a fortune by a mysterious old man if he chooses the right road of two which fork ahead of him in the forest. One is narrow and difficult; the other broad and straight. He chooses the narrow road and succeeds.
 2. One person does a great service to another and is promised reward. He is given nothing but a walking stick. In time of direct need the walking stick is broken, and proves to be stuffed with money.
 3. A girl is incredibly patient under the abuse of a brother or a husband. Her patience alters his character so that all comes out happily.
 4. A thief and an honest man are lost together in a snowstorm. The thief saves the honest man, and having done one good action, decides that he is capable of others.
 5. A boy at school, having been long bullied by another, learns how to box, and whips his tormentor. He becomes a bully himself, but one of his victims learns a better style of boxing and teaches him a lesson.
- III. Outline orally one of the stories given under Summary Exercises at the end of the chapter.
- IV. Outline orally a story which you have recently read.

- V. Choose one of your plots chosen for Exercise I on page 408, or one of the plots given in Exercise II above. Outline, and write the story.

THE CHARACTERS AND THE SETTING OF THE STORY

The Story and Other Forms of Discourse.—The story may employ all the forms of discourse, though the narrative element must always be foremost. Exposition must be used in getting the tale under way. Argument may be the purpose of the story, as in *Black Beauty* or *Uncle Tom's Cabin*, or it may be used by the characters in dialogue. Exposition is also used to explain the nature of the characters who act in the story; but here you should be cautioned to be sparing of its use. The best way to bring out character in narrative is to let your people speak naturally and act as in life. This is the best way, because it appeals to the imagination, and it is the imagination chiefly to which you are making your appeal in narrative.

Description in the Story.—Description also is used, and used very largely in the story. Your tale cannot unroll itself in space. It must have a scene, or scenes, that is, a setting, and you must describe them. Here all that you have learned of description will have play, and in a most interesting manner. For by good description of the people and places of your story you make that story vivid, you make it live. It is like hanging pictures on the walls of a bare room, or filling in with color the outlines of a sketch.

But the description must always be the servant, and never the master, of the story. If we stop our tale too long while we paint with words, the reader will grow weary and skip the results of our vain labors. Weave in description with narrative, and make every word of that description thoroughly descriptive; that is the way to do it in a story. No-

tice the methods employed in the examples at the end of this chapter.

EXERCISES

- I. Revise the story you have already written, improving, wherever possible, the setting, and making your characters more vivid and more real.
- II. Choose one of your plots which centers about a personality, and write a story where your chief aim is to bring out character.
- III. Choose a plot in which the place of action is highly important, and write a story with especial attention to setting.
- IV. In the stories following this chapter, where is character of chief importance, and how is it brought out? In which story is the setting most emphasized? Study the author's methods of description.

KINDS OF STORIES

The kind of story you write is not nearly so important as the way you write it, but a few main divisions in story-telling may be helpful. You may write a story of incident, where the *action* is all-important, the characters secondary. Here a highly interesting plot is essential. You may write a story of character, where your purpose is to show some highly interesting character in action. Here the plot is of less importance, but *you must have a plot*, otherwise you will have a character sketch, not a story. *Freckles* is a character story. Then there is the didactic story, written to drive home a lesson or convey a moral. The fable is a familiar kind of didactic story, but many other more elaborate narratives, such as the *Twice-told Tales* of Hawthorne, are didactic. Never write a didactic story unless you feel strongly the lesson you wish to convey; and then remember that unless your story is a good story, the moral, be it never so excellent,

will make little effect. A good story of a man ruined by gambling might convince an owner of race horses that betting on the races was wrong; a poor story certainly would not do so.

Again, you may write a local-color story; that is, a story which deals with the life of some section, or race, or sect, or class, or trade which you know well. In such a story, the description will be very important, and must be well done. But again, the story must be a good one. No amount of description will make up for a weak or badly handled plot.

Or you may write a story which endeavors to make the reader feel the pity, or the terror, or the awe, or the happiness which you felt at some particular place or time. This creating of an impression is difficult, for every part of your story must contribute to making the effect. Do not try it unless you feel your subject strongly. But if you do, remember here, again, that you must have a good story. Words alone will not make such an impressionistic story. You must have a plot. Poe was the greatest writer of impressionistic stories. But even with all his powers of language, he seldom failed to employ a strong and well-developed plot.

Summary. — See life sympathetically and comprehendingly. Make plots to represent the stories which you know might occur in that life. Construct your story carefully and then write it as vividly, as truthfully, and as simply as possible; this is the sum of the directions for the story-teller.

SUMMARY EXERCISES

- I. Get from your instructor the condensed plot of a novel which you have never read; say, *David Copperfield*, *The Talisman*, *Henry Esmond*, *Lorna Doone*, or *The Marble Faun*, etc. Make out a list of chapters for a book to be written

upon the plot given you. Summarize orally in a few sentences the plot for each chapter.

- II. Write a short story of one or more of the kinds described on pages 414-415 above, selecting, if possible, your plots from among those you have already made yourself.
- III. Criticize orally or in writing the best and the worst stories you have read outside of this book in the last month.
- IV. Get a plot which can be expanded to a novel (a plot taken from a novel you have not read — see II — will do). Plan the first chapter and write it out. Pass on the plot and the first chapter to some one else in the class who will write the second chapter, and so on.
- V. Write the first half of a story based upon one of your plots. Exchange with a classmate for the first half of one of his stories. Finish the stories.
- VI. Retell familiar stories, using the same plots, but making all the conditions such as might happen in your own town and within your own experience.
- VII. Construct possible stories in which George Washington, Abraham Lincoln, Queen Victoria, Stonewall Jackson, Walter Raleigh, Julius Cæsar, Ferdinando de Cortez, Michelangelo, Red Jacket (the Indian Chief), William Penn, Queen Elizabeth, or Daniel Boone might have figured.
- VIII. Construct possible stories in which Natty Bumpo, Gurth, De Bracy, Gratiano, Portia, Jaques, Huckleberry Finn, Friday, or John Silver might have figured.
- IX. Study the following stories with the suggestions of this chapter in mind: —

FRECKLES

Lynn Roby Meekins

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Nature named him. Once in his earlier youth he was known as Reddy, but as he gathered years his hair grew darker, and the

freckles shone forth with greater glory. They tipped his nose and adorned his ears. They seemed to flow over his entire face, almost tumbling into the depths of his blue eyes. They covered forehead as well as cheek, and in places they seemed to be piled up on one another, as if waiting for a vacant place.

When he was a freight brakeman, no one knew him except as Freckles. They all liked him — even the engineer, and that is saying a great deal. He had another name, of course; on the pay roll it was James F. Morse, but with the men from one end of the run to the other it was nothing but Freckles.

He began as usual, and he was as green as his freckles were brown, but he had grit, and he passed through the primary experiences with the secret approval of his immediate superiors. He accepted his nickname as he did his duties, quietly and cheerfully. Whether the weather was good or bad, whether the train was held up hours on the siding or had a clear track for its station and a warm bed, Freckles never complained. The conductor soon found out that the lad was a trustworthy fellow.

Thus it went along until Freckles knew more about things than the conductor himself.

One fateful night the train — the yard master should have known it was too heavy for the engine — got stalled on the Hammond grade, the very worst place on the line. It began to snow like fury, and when the snow had swirled down for some time, the engineer found that the straining upon the engine had broken her down. Then there was nothing to do but to send some one several miles up the line for help. It was bitter cold, and to most men it would have been a walk into another land. All saw the impossibility of it — all except Freckles.

“I’ll go,” he said, and he went.

Less than a month afterwards an order was issued transferring him to the passenger service. Even those who saw him jumped over their heads could not object to his promotion.

Freckles never talked about his past or his home; but there were a few facts behind it all.

One day, before he became a brakeman, he walked into the office

of the president of the road. The president wheeled in his chair and exclaimed, "Why, hello, Freckles — James, I mean — where did you come from, and what are you doing in this part of the world?"

"I came from home," he replied.

"Well, sit down and give an account of yourself. How are things in the East, and what brought you out West?"

And James — Freckles, that is — told the home news, news that was interesting to President Ranson, who was born in the same town, and whose lifelong friend had been the father of Freckles. Then, after all the local gossip, Freckles got down to business.

"Mr. Ranson, I've come out here to be a railroad man. All I want you to do is to put me in somewhere — I don't care where — and let me work out the rest. Just give me the usual chance of one who wants to work from the bottom as far up as he deserves to go. I don't want a clerkship, but a job on the road, so that I can get the practical part of it."

President Ranson had heard that kind of talk before, and all he said in reply was to ring for a cab and send Freckles up to his house. "I'll see you at dinner," he added, "and we'll talk it over."

The house was a mansion, and Miss Judith Ranson was its most precious possession. She knew Freckles, and Freckles knew her, for the Ransons generally spent part of the summer in Medway, where Freckles lived. And so the day passed pleasantly, with billiards and an afternoon drive and a delightful dinner in the evening. After that Mr. Ranson and Freckles had a talk in the library.

"You mean this, James?" said Mr. Ranson.

"Every word of it," said Freckles.

"And you'll start as a freight brakeman?"

"As soon as you say so."

"All right. I believe you've got it in you. We'll go to the theater to-night, and have a good time, and to-morrow you will report for duty at the freight yard."

So Freckles became a brakeman, and won his transfer to the passenger by his walk through the blizzard.

It was his second month in the passenger service, and he found himself getting on better trains, until he reached one of the expresses.

He was devoted to his work, unfailing in his attention to duty, and watchful for the comfort of the passengers. As usual, he went by the name of Freckles — really, there seemed to be no other name. They tell the story yet that the funniest sight that ever happened on the run between Marketville and Concord was when Freckles, in the kindness of his heart, tried to hold a crying baby, to give a little rest to a tired mother. They said the baby got an idea that the freckles could be pulled off, and began to act accordingly.

But Freckles got along, and now he was on the express. On this particular night there was an additional importance to the train, because it had taken on the president's private car, in which were the president and his wife and daughter and some friends. Freckles knew this, and he also knew that even if his place were in the rear of the train — which it was not — discipline would throw a chill on any social intentions. And if the Ransons should make the advances — which they would surely have done — he would have been extremely uncomfortable.

So Freckles kept well in front, where he belonged, and smiled to himself, as if fully enjoying the situation. A noisy passenger, who was becoming unruly in the smoking car, claimed his attention for a few moments. When the man threatened to whip everybody, Freckles stood closer, gazed at him through his calm blue eyes, and said: "I wouldn't talk that way if I were you, and you must not, anyhow, you know. Be quiet."

That "Be quiet" seemed to weigh a ton. The brave passenger sank promptly into his seat and in a few minutes was asleep.

The train, which was half an hour behind time, was rattling along at a sixty-mile clip. Freckles stood just inside the car at the front end, when suddenly there was a flare of something, followed by a dull report. It might have been escaping steam, but it did not sound like it. Then he looked out, and realized that the train had too much speed for the approach to a near station. It was on a down grade, too — otherwise the locomotive might have stopped of itself.

He sprang through the door, rushed through the baggage car, and, with the agility of an acrobat, clambered over the two express cars. All the time the train was keeping its speed, and the conductor was pulling the rope in frenzy.

As Freckles reached the tender, he saw in a moment that something had happened. An accident had thrown the steam into the engine's cab, and both the engineer and fireman were probably dead.

But that did not stop Freckles. He felt his way through the steam, which was not so bad then. He had learned something about engines in his work on the freights, and he soon stopped the train.

Well, the engineer and fireman were saved by long weeks of nursing; and Freckles, who was taken to the private car, and afterwards to the home of the Ransons, was a different man after he got well. There was not a single freckle on his face.

Mr. Ranson, who is getting along in years now, but who expects to keep the presidency in the family, has one little joke which he never tires of telling.

"If you want to get rid of freckles," he says, "use steam, and use it good and hot. If you have any doubts about it, ask Jim."

Jim — by the way, it used to be Freckles — is Mr. Ranson's son in law.

THE GOVERNOR AND THE NOTARY

Washington Irving

In former times there ruled, as governor of the Alhambra, a doughty old cavalier, who, from having lost one arm in the wars, was commonly known by the name of Manco, or "The one-armed Governor." He in fact prided himself upon being an old soldier, wore his moustaches curled up to his eyes, a pair of campaigning boots, and a toledo as long as a spit.

He was, moreover, exceedingly proud and punctilious, and tenacious of all his privileges and dignities. Under his sway the immunities of the Alhambra, as a royal residence and domain, were rigidly exacted. No one was permitted to enter the fortress with

fire-arms, or even with a sword or staff, unless he were of a certain rank; and every horseman was obliged to dismount at the gate, and lead his horse by the bridle. Now as the hill of the Alhambra rises from the very midst of the city of Granada, it must at all times be somewhat irksome to the captain-general, who commands the province, to have a petty independent post in the very center of his domains. It was rendered the more galling, in the present instance, from the irritable jealousy of the old governor, that took fire on the least question of authority and jurisdiction; and from the loose vagrant character of the people who had gradually nestled themselves within the fortress, as in a sanctuary, and thence carried on a system of roguery and depredation at the expense of the honest inhabitants of the city.

Thus there was a perpetual feud and heart-burning between the captain-general and the governor, the more virulent on the part of the latter, inasmuch as the smallest of two neighboring potentates is always the most captious about his dignity. The stately palace of the captain-general stood in the Plaza Nueva, immediately at the foot of the hill of the Alhambra; and here was always a bustle and parade of guards, and domestics, and city functionaries. A beetling bastion of the fortress overlooked the palace and public square in front of it; and on this bastion the old governor would occasionally strut backwards and forwards, with his toledo girded by his side, keeping a wary eye down upon his rival, like a hawk reconnoitering his quarry from his nest in a dry tree.

Whenever he descended into the city, it was in grand parade; on horseback, surrounded by his guards; or in his state coach, an ancient and unwieldy Spanish edifice of carved timber and gilt leather, drawn by eight mules, with running footmen, outriders, and lackeys; on which occasions he flattered himself he impressed every beholder with awe and admiration as viceregent of the king; though the wits of Granada, particularly those who loitered about the palace of the captain-general, were apt to sneer at his petty parade, and, in allusion to the vagrant character of his subjects, to greet him with the appellation of "the king of the beggars." One of the most fruitful sources of dispute between these two

doughty rivals was the right claimed by the governor to have all things passed free of duty through the city that were intended for the use of himself or his garrison. By degrees this privilege had given rise to extensive smuggling. A nest of smugglers took up their abode in the hovels of the fortress and the numerous caves in its vicinity, and drove a thriving business under the connivance of the soldiers of the garrison.

The vigilance of the captain-general was aroused. He consulted his legal adviser, a shrewd, meddlesome notary, who rejoiced in an opportunity of perplexing the old potentate of the Alhambra, and involving him in a maze of legal subtleties. He advised the captain-general to insist upon the right of examining every convoy passing through the gates of his city, and penned a long letter for him in vindication of the right. Governor Manco was a straight-forward cut-and-thrust old soldier, who hated a notary worse than the devil, and this one in particular worse than all other notaries.

"What!" said he, curling up his moustaches fiercely, "does the captain-general set his man of the pen to practice confusions upon me? I'll let him see an old soldier is not to be baffled by school-craft."

He seized his pen and scrawled a short letter, in which, without deigning to enter into argument, he insisted on the right of transit free of search, and denounced vengeance on any custom-house officer who should lay his unhallowed hand on any convoy protected by the flag of the Alhambra. While this question was agitated between the two potentates, it so happened that a mule laden with supplies for the fortress arrived one day at the gate of Xenil, by which it was to traverse a suburb of the city on its way to the Alhambra. The convoy was headed by a testy old corporal, who had long served under the governor, and was a man after his own heart; as trusty and stanch as an old Toledo blade.

As they approached the gate of the city, the corporal placed the banner of the Alhambra on the pack-saddle of the mule, and drawing himself up to a perfect perpendicular, advanced with his head dressed to the front, but with the wary side-glance of a cur passing through hostile ground and ready for a snap and a snarl.

"Who goes there?" said the sentinel at the gate.

"Soldier of the Alhambra!" said the corporal, without turning his head.

"What have you in charge?"

"Provisions for the garrison."

"Proceed."

The corporal marched straight forward, followed by the convoy, but had not advanced many paces before a posse of custom-house officers rushed out of a small toll-house.

"Hallo there!" cried the leader. "Muleteer, halt, and open those packages."

The corporal wheeled round and drew himself up in battle array. "Respect the flag of the Alhambra," said he; "these things are for the governor."

"A fig for the governor and a fig for his flag. Muleteer, halt, I say."

"Stop the convoy at your peril!" cried the corporal, cocking his musket. "Muleteer, proceed."

The muleteer gave his beast a hearty thwack; the custom-house officer sprang forward and seized the halter; whereupon the corporal levelled his piece and shot him dead.

The street was immediately in an uproar.

The old corporal was seized, and after undergoing sundry kicks, and cuffs, and cudgelings, which are generally given impromptu by the mob in Spain as a foretaste of the after penalties of the law, he was loaded with irons and conducted to the city prison, while his comrades were permitted to proceed with the convoy, after it had been well rummaged, to the Alhambra.

The old governor was in a towering passion when he heard of this insult to his flag and capture of his corporal. For a time he stormed about the Moorish halls, and vaped about the bastions, and looked down fire and sword upon the palace of the captain-general. Having vented the first ebullition of his wrath, he dispatched a message demanding the surrender of the corporal, as to him alone belonged the right of sitting in judgment on the offenses of those under his command. The captain-general, aided by the pen of the delighted

notary, replied at great length, arguing, that, as the offense had been committed within the walls of his city, and against one of his civil officers, it was clearly within his proper jurisdiction. The governor rejoined by a repetition of his demand; the captain-general gave a sur-rejoinder of still greater length and legal acumen; the governor became hotter and more peremptory in his demands, and the captain-general cooler and more copious in his replies; until the old lion-hearted soldier absolutely roared with fury at being thus entangled in the meshes of legal controversy.

While the subtle notary was thus amusing himself at the expense of the governor, he was conducting the trial of the corporal, who, mewed up in a narrow dungeon of the prison, had merely a small grated window at which to show his iron-bound visage and receive the consolations of his friends.

A mountain of written testimony was diligently heaped up, according to the Spanish form, by the indefatigable notary; the corporal was completely overwhelmed by it. He was convicted of murder, and sentenced to be hanged.

It was in vain the governor sent down remonstrance and menace from the Alhambra. The fatal day was at hand, and the corporal was put in the chapel of the prison, as is always done with culprits the day before execution, that they may meditate on their approaching end and repent them of their sins.

Seeing things drawing to extremity, the old governor determined to attend to the affair in person. For this purpose he ordered out his carriage of state, and, surrounded by his guards, rumbled down the avenue of the Alhambra into the city. Driving to the house of the notary, he summoned him to the portal.

The eye of the old governor gleamed like a coal at beholding the smirking man of the law advancing with an air of exultation.

"What is this I hear," cried he, "that you are about to put to death one of my soldiers?"

"All according to law — all in strict form of justice," said the self-sufficient notary, chuckling and rubbing his hands; "I can show your Excellency the written testimony in the case."

"Fetch it hither," said the governor. The notary bustled into

his office, delighted with having another opportunity of displaying his ingenuity at the expense of the hard-headed veteran. He returned with a satchel full of papers, and began to read a long deposition with professional volubility. By this time a crowd had collected, listening with outstretched necks and gaping mouths.

"Prithee, man, get into the carriage, out of this pestilent throng, that I may the better hear thee," said the governor.

The notary entered the carriage, when, in a twinkling, the door was closed, the coachman smacked his whip, — mules, carriage, guards, and all, dashed off at a thundering rate, leaving the crowd in gaping wonderment; nor did the governor pause until he had lodged his prey in one of the strongest dungeons of the Alhambra.

He then sent down a flag of truce in military style, proposing a cartel, or exchange of prisoners, — the corporal for the notary. The pride of the captain-general was piqued; he returned a contemptuous refusal, and forthwith caused a gallows, tall and strong, to be erected in the center of the Plaza Nueva for the execution of the corporal.

"Oho! is that the game?" said Governor Manco. He gave orders, and immediately a gibbet was reared on the verge of the great beetling bastion that overlooked the Plaza. "Now," said he, in a message to the captain-general, "hang my soldier when you please; but at the same time that he is swung off in the square, look up to see your notary dangling against the sky."

The captain-general was inflexible; troops were paraded in the square; the drums beat, the bell tolled. An immense multitude of spectators gathered together to behold the execution. On the other hand, the governor paraded his garrison on the bastion, and tolled the funeral dirge of the notary from the Tower of the Bell.

The notary's wife pressed through the crowd, with a whole progeny of little notaries at her heels, and throwing herself at the feet of the captain-general, implored him not to sacrifice the life of her husband, and the welfare of herself and her numerous little ones, to a point of pride; "for you know the old governor too well," said she, "to doubt that he will put his threat in execution, if you hang the soldier."

The captain-general was overpowered by her tears and lamentations. The corporal was sent up to the Alhambra, under a guard, in his gallows garb, but with head erect and a face of iron. The notary was demanded in exchange, according to the cartel. The once bustling and self-sufficient man of the law was drawn forth from his dungeon more dead than alive. All his flippancy and conceit had evaporated; his hair, it is said, had nearly turned gray with affright, and he had a downcast, dogged look, as if he still felt the halter round his neck.

The old governor stuck his one arm akimbo, and for a moment surveyed him with an iron smile. "Henceforth, my friend," said he, "moderate your zeal in hurrying others to the gallows; be not too certain of your safety, even though you should have the law on your side; and above all, take care how you play off your school-craft another time upon an old soldier."

A BREACH OF ETIQUETTE

George Cary Eggleston

We had marched nearly all night, in order to join Jeb Stuart at the time appointed. This was in the early summer of 1861.

We regarded ourselves with more or less of self-pity, as sleep-sacrificing heroes, who were clearly entitled to a full day's rest.

Jeb Stuart didn't look at it in that way at all. He was a soldier, while we were just beginning to learn how to be soldiers. These things make a difference.

We hadn't got our tents pitched when he ordered us out for a scouting expedition under his personal command.

Our army lay at Winchester. The enemy was at Martinsburg, twenty-two miles away. Stuart, with his four or five hundred horsemen, lay at Bunker Hill, about halfway between but a little nearer to the enemy than to his supports. That was always Stuart's way.

In our scouting expedition that day, we had two or three "brushes" with the enemy — "just to get us used to it," Stuart said.

Finally we went near to Martinsburg, and came upon a farmhouse. The farm gave no appearance of being a large one, or one more than ordinarily prosperous, yet we saw through the open door a dozen or fifteen "farm hands" eating dinner, all of them in their shirt-sleeves.

Stuart rode up, with a few of us at his back, to make inquiries, and we dismounted. Just then a slip of a girl, — not over fourteen, I should say, — accompanied by a thick-set, young bull-dog, with an abnormal development of teeth, ran up to us.

She distinctly and unmistakably "sicked" that dog upon us. But as the beast assailed us, the young girl ran after him and restrained his ardor by throwing her arms around his neck. As she did so, she kept repeating in a low but very insistent tone to us: "Make 'em put their coats on! Make 'em put their coats on! Make 'em put their coats on!"

Stuart was a peculiarly ready person. He said not one word to the young girl as she led her dog away, but with a word or two he directed a dozen or so of us to follow him with cocked carbines into the dining room. There he said to the "farm hands": "Don't you know that a gentleman never dines without his coat? Aren't you ashamed of yourselves? And ladies present, too! Get up and put on your coats, every man jack of you, or I'll riddle you with bullets in five seconds."

They sprang first of all into the hallway, where they had left their arms; but either the bull-dog or the fourteen-year-old girl had taken care of that. The arms were gone. Then seeing the carbines leveled, they made a hasty search of the hiding-places in which they had bestowed their coats. A minute later they appeared as fully uniformed, but helplessly unarmed Pennsylvania volunteers.

They were prisoners of war at once, without even an opportunity to finish that good dinner. As we left the house the young girl came up to Stuart and said: "Don't say anything about it; but the dog wouldn't have bit you. He knows which side *we're* on in this war."

As we rode away, this young girl — she of the bull-dog — cried

out: "To think the wretches made us give 'em dinner! And in their shirt-sleeves, too!"

JUGGLER TO OUR LADY

(Le Jongleur De Notre-Dame)

Anatole France

Translated by J. Berg Esenwein

I

In the time of King Louis, there lived in France a poor juggler, native of Compiègne, named Barnabas, who went among the villages doing feats of strength and skill. On market days he would spread out on the public square an old carpet very much worn, and, after having attracted the children and the gazing bumpkins by some suitable pleasantries which he had adopted from an old juggler and which he never changed at all, he would assume grotesque attitudes and balance a plate on his nose.

The crowd at first looked at him with indifference. But when, standing on his hands with his head downward, he tossed in the air six copper balls which glittered in the sun, and caught them again with his feet; or when, by bending backward until his neck touched his heels, he gave his body the form of a perfect wheel, and in that posture juggled with twelve knives, a murmur of admiration rose from the onlookers, and pieces of money rained upon the carpet.

However, like the majority of those who live by their talents, Barnabas of Compiègne had much difficulty in living. Earning his bread by the sweat of his brow, he bore more than his part of the miseries connected with the fall of Adam, our father.

Moreover, he was unable to work as much as he would have wished. In order to show off his fine accomplishment, he needed the warmth of the sun and the light of day, just as do the trees in order to produce their blossoms and fruits.

In winter he was nothing more than a tree despoiled of its foliage and to appearance dead. The frozen earth was hard for the juggler.

And, like the grasshopper of which Marie of France tells, he suffered from cold and from hunger in the bad season. But, since he possessed a simple heart, he bore his ills in patience.

He had never reflected upon the origin of riches, nor upon the inequality of human conditions. He believed firmly that, if this world is evil, the other cannot fail to be good, and this hope sustained him. He did not imitate the thieving mountebanks and miscreants who have sold their souls to the devil. He never blasphemed the name of God; he lived honestly, and, although he had no wife, he did not covet his neighbor's, for woman is the enemy of strong men, as appears from the history of Samson, which is reported in the Scriptures.

In truth, he had not a spirit which turned to carnal desires, and it would have cost him more to renounce the jugs than the women. For, although without failing in sobriety, he loved to drink when it was warm. He was a good man, fearing God and very devout toward the Holy Virgin. He never failed, when he entered a church, to kneel before the image of the Mother of God and address to her this prayer:

"Madame, take care of my life until it may please God that I die, and when I am dead, cause me to have the joys of paradise."

II

Well, then, on a certain evening after a day of rain, while he was walking, sad and bent, carrying under his arm his balls and knives wrapped up in his old carpet, and seeking for some barn in which he might lie down supperless, he saw on the road a monk who was traveling the same way, and saluted him decorously. As they were walking at an equal pace, they began to exchange remarks.

"Comrade," said the monk, "how comes it that you are habited all in green? Is it not for the purpose of taking the character of a fool in some mystery-play?"

"Not for that purpose, Father," responded Barnabas. "Such as you see me, I am named Barnabas, and I am by calling a juggler. It would be the most beautiful occupation in the world if one could eat every day."

"Friend Barnabas," replied the monk, "take care what you say. There is no more beautiful calling than the monastic state. Therein one celebrates the praises of God, the Virgin, and the saints, and the life of a monk is a perpetual canticle to the Lord."

Barnabas answered :

"Father, I confess that I have spoken like an ignoramus. Your calling may not be compared with mine, and, although there is some merit in dancing while holding on the tip of the nose a coin balanced on a stick, this merit does not approach yours. I should like very well to sing every day, as you do, Father, the office of the most Holy Virgin, to whom I have vowed a particular devotion. I would right willingly renounce my calling, in which I am known from Soissons to Beauvais, in more than six hundred towns and villages, in order to embrace the monastic life."

The monk was touched by the simplicity of the juggler, and, as he did not lack discernment, he recognized in Barnabas one of those men of good purpose whereof our Lord said : "Let peace abide with them on earth !" This is why he replied to him :

"Friend Barnabas, come with me, and I will enable you to enter the monastery of which I am the Prior. He who conducted Mary the Egyptian through the desert has placed me on your path to lead you in the way of salvation."

This is how Barnabas became a monk.

In the monastery where he was received, the brethren emulously solemnized the cult of the Holy Virgin, and each one employed in her service all the knowledge and all the ability which God had given him.

The Prior, for his part, composed books which, according to the rules of scholasticism, treated of the virtues of the Mother of God.

Friar Maurice with a learned hand copied these dissertations on leaves of vellum.

Friar Alexander painted fine miniatures, wherein one could see the Queen of Heaven seated upon the throne of Solomon, at the foot of which four lions kept vigil. Around her haloed head fluttered seven doves, which are the seven gifts of the Holy Spirit : gifts of fear, piety, science, might, counsel, intelligence, and wis-

dom. She had for companions six golden-haired Virgins: Humility, Prudence, Retirement, Respect, Virginity, and Obedience. At her feet two small figures, nude and quite white, were standing in a suppliant attitude. They were souls who implored her all-powerful intercession for their salvation — and certainly not in vain.

On another page Friar Alexander represented Eve gazing upon Mary, so that thus one might see at the same time the sin and the redemption, the woman humiliated and the Virgin exalted. Furthermore, in this book one might admire the Well of Living Waters, the Fountain, the Lily, the Moon, the Sun, and the closed Garden which is spoken of in the Canticle, the Gate of Heaven and the Seat of God, and there were also several images of the Virgin.

Friar Marbode was, similarly, one of the most affectionate children of Mary. He carved images in stone without ceasing, so that his beard, his eyebrows, and his hair were white with dust, and his eyes were perpetually swollen and tearful; but he was full of strength and joy in his advanced age, and, visibly, the Queen of Paradise protected the old age of her child. Marbode represented her seated on a bishop's throne, her brow encircled by a nimbus whose orb was of pearls, and he took pains that the folds of her robe should cover the feet of one of whom the prophet said: "My beloved is like a closed garden."

At times, also, he gave her the features of a child full of grace, and she seemed to say: "Lord, thou art my Lord!" — "*Dixi de ventre matris meæ: Deus meus es tu.*" (Psalm 21, 11.)

They had also in the monastery several poets, who composed, in Latin, both prose and hymns in honor of the most happy Virgin Mary, and there was even found one Picardian who set forth the miracles of Our-Lady in ordinary language and in rhymed verses.

III

Seeing such a concourse of praises and such a beautiful in-gathering of works, Barnabas lamented to himself his ignorance and his simplicity.

"Alas!" he sighed as he walked along in the little garden of the convent, "I am very unfortunate not to be able, like my brothers,

to praise worthily the Holy Mother of God to whom I have pledged the tenderness of my heart. Alas! Alas! I am a rude and artless man, and I have for your service, Madam the Virgin, neither edifying sermons, nor tracts properly divided according to the rules, nor fine paintings, nor statues exactly sculptured, nor verses counted by feet and marching in measure. I have nothing, alas!"

He moaned in this manner and abandoned himself to sadness.

One night that the monks were recreating by conversing, he heard one of them relate the history of a religious who did not know how to recite anything but the *Ave Maria*. This monk was disdained for his ignorance; but, having died, there came forth from his lips five roses in honor of the five letters in the name of *Maria*, and his sanctity was thus manifested.

While listening to this recital Barnabas admired once again the bounty of the Virgin; but he was not consoled by the example of that happy death, for his heart was full of zeal, and he desired to serve the glory of his Lady who was in Heaven. He sought the means without being able to find them, and every day he grieved the more.

One morning, however, having awakened full of joy, he ran to the chapel and stayed there alone for more than an hour. He returned there after dinner. And beginning from that moment he went every day into the chapel at the hour when it was deserted, and there he passed a large part of the time which the other monks consecrated to the liberal and the mechanical arts. No more was he sad and no longer did he complain.

A conduct so singular aroused the curiosity of the monks. They asked themselves in the community why Friar Barnabas made his retreats so frequent.

The Prior, whose duty it is to ignore nothing in the conduct of his monks, resolved to observe Barnabas during his solitudes. One day that he was closeted in the chapel as his custom was, Dom Prior went, accompanied by two elders of the monastery, to observe through the windows of the door what was going on in the interior.

They saw Barnabas, who — before the altar of the Holy Virgin, head downward, feet in air — was juggling with six brass balls

and twelve knives. He was doing in honor of the Holy Mother of God the feats which had brought to him the most applause. Not comprehending that this simple man was thus placing his talent and knowledge at the service of the Holy Virgin, the two elders cried out at the sacrilege.

The Prior understood that Barnabas had an innocent heart; but he thought that he had fallen into dementia. All three were preparing to drag him vigorously from the chapel when they saw the Holy Virgin descend the steps of the altar in order to wipe with a fold of her blue mantle the sweat which burst from the brow of her juggler.

Then the Prior, prostrating his face against the marble slabs, recited these words:

"Blessed are the pure in heart, for they shall see God!"

"Amen," responded the elders as they kissed the earth.

THE STORY OF THE BARBER'S FIFTH BROTHER

The Arabian Nights

Alnaschar, my fifth brother, was very lazy, and of course wretchedly poor. On the death of our father, we divided his property, and each of us received a hundred drachms of silver for his share. Alnaschar, who hated labor, laid out his money in fine glasses, and having displayed his stock to the best advantage in a large basket, he took his stand in the market-place, with his back against the wall, waiting for customers. In this posture he indulged a revery, talking aloud to himself as follows: "This glass cost me a hundred drachms of silver, which is all I have in the world. I shall make two hundred by retailing it, and of these very shortly four hundred. It will not be long before these produce four thousand. Money, they say, begets money. I shall soon therefore be possessed of eight thousand, and when these become ten thousand, I will no longer be a glass-seller. I will trade in pearls and diamonds; and as I shall become rich apace, I will have a splendid palace, a great estate, slaves, eunuchs, and horses; I will not, however, leave traffic till I have acquired a hundred thousand drachms. Then I shall be as great as a prince and will assume manners accordingly.

“I will demand the daughter of the grand vizier in marriage, who, no doubt, will be glad of an alliance with a man of my consequence. The marriage ceremony shall be performed with the utmost splendor and magnificence. As soon as I am married, I will present the lady with ten young black eunuchs, the handsomest that can be procured. I will have my horse clothed with the richest housings, ornamented with diamonds and pearls, and will be attended by a number of slaves, all richly dressed, when I go to the vizier’s palace to conduct my wife thence to my own. The vizier shall receive me with great pomp, and shall give me the right hand and place me above himself, to do me the more honor. On our return, I will appoint two of my handsomest slaves to throw money among the populace, that every one may speak well of my generosity.

“When we arrive at my own palace, I will take great state upon me, and hardly speak to my wife. She shall dress herself in all her ornaments, and stand before me as beautiful as the full moon, but I will not look at her. Her slaves shall draw near, and entreat me to cast my eyes upon her; which, after much supplication, I will deign to do, though with great indifference. I will not suffer her to come out of her apartment without my leave; and when I have a mind to visit her there, it shall be in a manner that will make her respect me. Thus will I begin early to teach her what she is to expect the rest of her life.

“When her mother comes to visit her, she will intercede with me for her. ‘Sir,’ she will say (for she will not dare to call me son, for fear of offending me by so much familiarity), ‘do not, I beseech, treat my daughter with scorn; she is as beautiful as an Houri, and entirely devoted to you.’ But my mother-in-law may as well hold her peace, for I will take no notice of what she says. She will then pour out some wine into a goblet, and give it to my wife, saying, ‘Present it to your lord and husband; he will not surely be so cruel as to refuse it from so fair a hand.’ My wife will then come with the glass, and stand trembling before me; and when she finds that I do not look on her but continue to disdain her, she will kneel and entreat me to accept it; but I will continue inflexible. At last, redoubling her tears, she will rise and put the goblet to my lips;

when, tired with her importunities, I will dart a terrible look at her, and give her such a push with my foot as will spurn her from me" — Alnaschar was so interested in this imaginary grandeur, that he thrust forth his foot to kick the lady, and by that means overturned his glasses, and broke them into a thousand pieces.

A tailor, whose shop was near him, having heard his soliloquy, laughed heartily when he saw the basket fall. "What a slave you are," said he to my brother, "to treat such a lovely bride so cruelly! Were I the vizier, your father-in-law, I would order you a hundred lashes, and send you through the town with your character written on your forehead."

THE TAKING OF THE REDOUBT

Prosper Mérimée

A military friend of mine, who died of a fever in Greece a few years ago, told me one day about the first action in which he took part. His story made such an impression on me that I wrote it down from memory as soon as I had time. Here it is:

I joined the regiment on the fourth of September, in the evening. I found the colonel in camp. He received me rather roughly; but when he had read General B——'s recommendation, his manner changed and he said a few courteous words to me.

I was presented by him to my captain, who had just returned from a reconnaissance. This captain, with whom I hardly had time to become acquainted, was a tall, dark man, with a harsh, repellent face. He had been a private, and had won his epaulets and his cross on the battle-field. His voice, which was hoarse and weak, contrasted strangely with his almost gigantic stature. I was told that he owed that peculiar voice to a bullet which had passed through his lungs at the battle of Jena.

When he learned that I was fresh from the school at Fontainebleau, he made a wry face and said:

"My lieutenant died yesterday."

I understood that he meant to imply: "You ought to take his place, and you are not capable of it."

A sharp retort came to my lips, but I restrained myself.

The moon rose behind the redoubt of Cheverino, about two gunshots from our bivouac. It was large and red, as it usually is when it rises. But on that evening it seemed to me of extraordinary size. For an instant the redoubt stood sharply out in black against the brilliant disk of the moon. It resembled the crater of a volcano at the instant of an eruption.

An old soldier beside whom I happened to be, remarked upon the color of the moon.

"It is very red," said he; "that's a sign that it will cost us dear to take that famous redoubt!"

I have always been superstitious, and that prophecy, at that particular moment especially, affected me. I lay down, but I could not sleep. I rose and walked about for some time, watching the tremendously long line of camp-fires that covered the heights above the village of Cheverino.

When I thought that the fresh, sharp night air had cooled my blood sufficiently, I returned to the fire; I wrapped myself carefully in my cloak and closed my eyes, hoping not to open them before dawn. But sleep refused to come. Insensibly my thoughts took a gloomy turn. I said to myself that I had not a friend among the hundred thousand men who covered that plain. If I were wounded, I should be taken to a hospital and treated roughly by ignorant surgeons. All that I had heard of surgical operations came to my mind. My heart beat violently, and I instinctively arranged my handkerchief, and the wallet that I had in my breast pocket, as a sort of cuirass. I was worn out with fatigue, I nodded every moment, and every moment some sinister thought returned with renewed force and roused me with a start.

But weariness carried the day, and when they beat the reveille, I was sound asleep. We were drawn up in battle array, the roll was called, then we stacked arms, and everything indicated that we were to have a quiet day.

About three o'clock an aide-de-camp appeared, bringing an order. We were ordered under arms again; our skirmishers spread out over the plain; we followed them slowly, and after about twenty

minutes, we saw all the advanced posts of the Russians fall back and return inside the redoubt.

A battery of artillery came into position at our right, another at our left, but both well in advance of us. They began a very hot fire at the enemy, who replied vigorously, and the redoubt of Cheverino soon disappeared beneath dense clouds of smoke.

Our regiment was almost protected from the Russian fire by a rise in the ground. Their balls, which, indeed, were rarely aimed at us, for they preferred to fire at our gunners, passed over our heads, or, at the worst, spattered us with dirt and small stones.

As soon as we received the order to advance, my captain looked at me with a close scrutiny which compelled me to run my hand over my budding mustache twice or thrice, as unconcernedly as I could. Indeed, I was not frightened, and the only fear I had was that he should believe that I was frightened. Those harmless cannon-balls helped to maintain me in my heroically calm frame of mind. My self-esteem told me that I was really in danger, as I was at last under the fire of a battery. I was overjoyed to be so entirely at my ease, and I thought of the pleasure I should take in telling of the capture of the redoubt of Cheverino in Madame de B——'s salon on Rue de Provence.

The colonel passed our company; he spoke to me:

"Well, you are going to see some sharp work for your début."

I smiled with an altogether martial air as I brushed my coat-sleeve, on which a shot that struck the ground thirty yards away had spattered a little dust.

It seems that the Russians observed the ill success of their cannon-balls; for they replaced them with shells, which could more easily be made to reach us in the hollow where we were posted. A large piece of one took off my shako and killed a man near me.

"I congratulate you," said my captain, as I picked up my shako; "you're safe now for to-day."

I was acquainted with the military superstition which believes that the axiom, *Non bis in idem*, has the same application on a field of battle as in a court of justice. I proudly replaced my shako on my head.

"That is making a fellow salute rather unceremoniously," I said as gayly as I could. That wretched joke was considered first-rate, in view of the circumstances.

"I congratulate you," continued the captain; "you will get nothing worse, and you will command a company this evening; for I feel that the oven is being heated for me. Every time that I have been wounded the officer nearest me has been hit by a spent ball; and," he added in a low tone and almost as if he were ashamed, "their names always began with a P."

I feigned incredulity; many men would have done the same; many men too would have been, as I was, profoundly impressed by those prophetic words. Conscript as I was, I realized that I could not confide my sensations to any one, and that I must always appear cool and fearless.

After about half an hour the Russian fire sensibly diminished; thereupon we left our sheltered position to march upon the redoubt.

Our regiment consisted of three battalions. The second was ordered to turn the redoubt on the side of the entrance; the other two were to make the assault. I was in the third battalion.

As we came out from behind the species of ridge which had protected us, we were received by several volleys of musketry, which did little damage in our ranks. The whistling of the bullets surprised me; I kept turning my head, and thus induced divers jests on the part of my comrades, who were more familiar with that sound.

"Take it all in all," I said to myself, "a battle isn't such a terrible thing."

We advanced at the double-quick, preceded by skirmishers; suddenly the Russians gave three hurrahs, three distinct hurrahs, then remained silent and ceased firing.

"I don't like this silence," said my captain; "it bodes us no good."

I considered that our men were a little too noisy, and I could not forbear making a mental comparison between their tumultuous shouting and the enemy's impressive silence.

We speedily reached the foot of the redoubt; the palisades had been shattered and the earth torn up by our balls. The soldiers

rushed at these newly made ruins with shouts of "*Vive l'Empereur!*" louder than one would have expected to hear from men who had already shouted so much.

I raised my eyes, and I shall never forget the spectacle that I saw. The greater part of the smoke had risen, and hung like a canopy about twenty feet above the redoubt. Through a bluish haze one could see the Russian grenadiers behind their half-destroyed parapet, with arms raised, motionless as statues. It seems to me that I can see now each soldier, with his left eye fastened upon us, the right hidden by the leveled musket. In an embrasure, a few yards away, a man stood beside a cannon, holding a fusee.

I shuddered, and I thought that my last hour had come.

"The dance is going to begin," cried my captain. "Bon soir!"

Those were the last words I heard him utter.

The drums rolled inside the redoubt. I saw all the muskets drop. I closed my eyes, and I heard a most appalling crash, followed by shrieks and groans. I opened my eyes, surprised to find myself still among the living. The redoubt was filled with smoke once more. I was surrounded by dead and wounded. My captain lay at my feet; his head had been shattered by a cannon-ball, and I was covered with his brains and his blood. Of all my company only six men and myself were left on our feet.

This carnage was succeeded by a moment of stupefaction. The colonel, placing his hat on the point of his sword, was the first to scale the parapet, shouting "*Vive l'Empereur!*" He was followed instantly by all the survivors. I have a very dim remembrance of what followed. We entered the redoubt; how, I have no idea. We fought hand to hand, amid smoke so dense that we could not see one another. I believe that I struck, for my sabre was all bloody. At last I heard shouts of "Victory!" and as the smoke grew less dense, I saw blood and corpses completely covering the surface of the redoubt. The guns especially were buried beneath piles of bodies. About two hundred men, in the French uniform, were standing about in groups, with no pretense of order, some loading their muskets, others wiping their bayonets. Eleven hundred Russian prisoners were with them.

The colonel, covered with blood, was lying on a shattered caisson near the ravine. A number of soldiers were bustling about him. I approached.

"Where is the senior captain?" he asked a sergeant.

The sergeant shrugged his shoulders most expressively.

"And the senior lieutenant?"

"Monsieur here, who arrived last night," said the sergeant, in a perfectly matter-of-fact tone.

The colonel smiled bitterly.

"Well, monsieur," he said, "you command in chief; order the entrance to the redoubt to be strengthened with these wagons, for the enemy is in force; but General C—— will see that you are supported."

"Colonel," I said, "are you severely wounded?"

"Finished, my boy, but the redoubt is taken!"

THE COP AND THE ANTHEM

"O. Henry" (S. W. Porter)

On his bench in Madison Square Soapy moved uneasily. When wild geese honk high of nights, and when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily on his bench in the park, you may know that winter is near at hand.

A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready.

Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigor. And therefore he moved uneasily on his bench.

The hibernatorial ambitions of Soapy were not of the highest. In them there were no considerations of Mediterranean cruises, of sorpifc Southern skies or drifting in the Vesuvian Bay. Three

months on the Island was what his soul craved. Three months of assured board and bed and congenial company, safe from Boreas and bluecoats, seemed to Soapy the essence of things desirable.

For years the hospitable Blackwell's had been his winter quarters. Just as his more fortunate fellow New Yorkers had bought their tickets to Palm Beach and the Riviera each winter, so Soapy had made his humbler arrangements for his annual hejira to the Island. And now the time was come. On the previous night three Sabbath newspapers, distributed beneath his coat, about his ankles and over his lap, had failed to repulse the cold as he slept on his bench near the spurting fountain in the ancient square. So the Island loomed big and timely in Soapy's mind. He scorned the provisions made in the name of charity for the city's dependents. In Soapy's opinion the Law was more benign than Philanthropy. There was an endless round of institutions, municipal and eleemosynary, on which he might set out and receive lodging and food accordant with the simple life. But to one of Soapy's proud spirit the gifts of charity are encumbered. If not in coin you must pay in humiliation of spirit for every benefit received at the hands of philanthropy. As Cæsar had his Brutus, every bed of charity must have its toll of a bath, every loaf of bread its compensation of a private and personal inquisition. Wherefore it is better to be a guest of the law, which though conducted by rules, does not meddle unduly with a gentleman's private affairs.

Soapy, having decided to go to the Island, at once set about accomplishing his desire. There were many easy ways of doing this. The pleasantest was to dine luxuriously at some expensive restaurant; and then, after declaring insolvency, be handed over quietly and without uproar to a policeman. An accommodating magistrate would do the rest.

Soapy left his bench and strolled out of the square and across the level sea of asphalt, where Broadway and Fifth Avenue flow together. Up Broadway he turned, and halted at a glittering café, where are gathered together nightly the choicest products of the grape, the silkworm and the protoplasm.

Soapy had confidence in himself from the lowest button of his

vest upward. He was shaven, and his coat was decent and his neat black, ready-tied four-in-hand had been presented to him by a lady missionary on Thanksgiving Day. If he could reach a table in the restaurant unsuspected success would be his. The portion of him that would show above the table would raise no doubt in the waiter's mind. A roasted mallard duck, thought Soapy, would be about the thing — with a bottle of Chablis, and then Camembert, a demi-tasse and a cigar. One dollar for the cigar would be enough. The total would not be so high as to call forth any supreme manifestation of revenge from the café management; and yet the meat would leave him filled and happy for the journey to his winter refuge.

But as Soapy set foot inside the restaurant door the head waiter's eye fell upon his frayed trousers and decadent shoes. Strong and ready hands turned him about and conveyed him in silence and haste to the sidewalk and averted the ignoble fate of the menaced mallard.

Soapy turned off Broadway. It seemed that his route to the coveted Island was not to be an epicurean one. Some other way of entering limbo must be thought of.

At a corner of Sixth Avenue electric lights and cunningly displayed wares behind plate-glass made a shop window conspicuous. Soapy took a cobblestone and dashed it through the glass. People came running around the corner, a policeman in the lead. Soapy stood still, with his hands in his pockets, and smiled at the sight of brass buttons.

"Where's the man that done that?" inquired the officer excitedly.

"Don't you figure out that I might have had something to do with it?" said Soapy, not without sarcasm, but friendly, as one greets good fortune.

The policeman's mind refused to accept Soapy even as a clue. Men who smash windows do not remain to parley with the law's minions. They take to their heels. The policeman saw a man halfway down the block running to catch a car. With drawn club he joined in the pursuit. Soapy, with disgust in his heart, loafed along, twice unsuccessful.

On the opposite side of the street was a restaurant of no great pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his accusive shoes and telltale trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the waiter he betrayed the fact that the minutest coin and himself were strangers.

"Now, get busy and call a cop," said Soapy. "And don't keep a gentleman waiting."

"No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail. "Hey, Con!"

Neatly upon his left ear on the callous pavement two waiters pitched Soapy. He arose, joint by joint, as a carpenter's rule opens, and beat the dust from his clothes. Arrest seemed but a rosy dream. The Island seemed very far away. A policeman who stood before a drug store two doors away laughed and walked down the street.

* * * * *

A sudden fear seized Soapy that some dreadful enchantment had rendered him immune to arrest. The thought brought a little of panic upon it, and when he came upon another policeman lounging grandly in front of a transplendent theater he caught at the immediate straw of "disorderly conduct."

On the sidewalk Soapy began to yell drunken gibberish at the top of his harsh voice. He danced, howled, raved and otherwise disturbed the welkin.

The policeman twirled his club, turned his back to Soapy and remarked to a citizen:

"'Tis one of them Yale lads celebratin' the goose egg they give to Hartford College. Noisy; but no harm. We've instructions to lave them be."

Disconsolate, Soapy ceased his unavailing racket. Would never a policeman lay hands on him? In his fancy the Island seemed an unattainable Arcadia. He buttoned his thin coat against the chilling wind.

In a cigar store he saw a well-dressed man lighting a cigar at a swinging light. His silk umbrella he had set by the door on entering. Soapy stepped inside, secured the umbrella and sauntered off with it slowly. The man at the cigar light followed hastily.

"My umbrella," he said, sternly.

"Oh, is it?" sneered Soapy, adding insult to petit larceny. "Well, why don't you call a policeman? I took it. Your umbrella! Why don't you call a cop? There stands one on the corner."

The umbrella owner slowed his steps. Soapy did likewise, with a presentiment that luck would again run against him. The policeman looked at the two curiously.

"Of course," said the umbrella man — "that is — well, you know how these mistakes occur — I — if it's your umbrella I hope you'll excuse me — I picked it up this morning in a restaurant — If you recognize it as yours, why — I hope you'll —"

"Of course it's mine," said Soapy, viciously.

The ex-umbrella man retreated. The policeman hurried to assist a tall blonde in an opera cloak across the street in front of a street car that was approaching two blocks away.

Soapy walked eastward through a street damaged by improvements. He hurled the umbrella wrathfully into an excavation. He muttered against the men who wear helmets and carry clubs. Because he wanted to fall into their clutches, they seemed to regard him as a king who could do no wrong.

At length Soapy reached one of the avenues to the east where the glitter and turmoil was but faint. He set his face down this toward Madison Square, for the homing instinct survives even when the home is a park bench.

But on an unusually quiet corner Soapy came to a standstill. Here was an old church, quaint and rambling and gabled. Through one violet-stained window a soft light glowed, where, no doubt, the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem. For there drifted out to Soapy's ears sweet music that caught and held him transfixed against the convolutions of the iron fence.

The moon was above, lustrous and serene; vehicles and pedes-

trians were few; sparrows twittered sleepily in the eaves — for a little while the scene might have been a country churchyard. And the anthem that the organist played cemented Soapy to the iron fence, for he had known it well in the days when his life contained such things as mothers and roses and ambitions and friends and immaculate thoughts and collars.

The conjunction of Soapy's receptive state of mind and the influences about the old church wrought a sudden and wonderful change in his soul. He viewed with swift horror the pit into which he had tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives that made up his existence.

And also in a moment his heart responded thrillingly to this novel mood. An instantaneous and strong impulse moved him to battle with his desperate fate. He would pull himself out of the mire; he would make a man of himself again; he would conquer the evil that had taken possession of him. There was time; he was comparatively young yet; he would resurrect his old eager ambitions and pursue them without faltering. Those solemn but sweet organ notes had set up a revolution in him. To-morrow he would go into the roaring downtown district and find work. A fur importer had once offered him a place as driver. He would find him to-morrow and ask for the position. He would be somebody in the world. He would —

Soapy felt a hand laid on his arm. He looked quickly around into the broad face of a policeman.

"What are you doin' here?" asked the officer.

"Nothin'," said Soapy.

"Then come along," said the policeman.

"Three months on the Island," said the Magistrate in the Police Court the next morning.

PART III

AIDS TO COMPOSITION

SECTION I

LETTER WRITING

The Importance of Letter Writing. — One of the most valuable services of composition, is letter writing. Many famous authors tell us that their fluency and perfection of expression are due in part at least to care and practice in casual correspondence. There is nothing that many of us find so irksome, perhaps, as writing letters, and yet there is nothing that will pay us better in the end than the frequent and conscientious composing of good letters. We write letters because we want to write them, or because we have to write them, but they should always be regarded as opportunities to test our powers of expression. Even the brief business letter may be made a masterpiece in its kind, for in it we are called upon to say a very definite thing in a perfectly understandable and concise manner. That this is a real test of power is easily and abundantly proved by the many poor business letters one receives. It is a good task to set oneself to write a letter every day just for the practice of it, even though one has nobody to write to but Santa Claus or the Chimney Sweep.

Letters are divided into three general classes: —

1. Informal or friendly letters, such as are written to relatives and friends.

2. Semiformal or business letters, such as we write to people on matters of business; and

3. Formal or social letters, consisting of invitations, acceptances, regrets, announcements, etc.

Haverhill, Mass.

Jan. 30, 1913.

Messrs. A. J. Evans and Co.,
1318 Broadway,
New York City.

Gentlemen:

In reply to your letter of the 22d inst., I should like to say that your proposition is satisfactory, and I accept the offer of re-imbusement most gratefully. I shall be in the city by Feb. 15th and shall call upon you immediately to affix my signature.

Trusting that there will be no further misunderstanding in our negotiations and thanking you again, I am

Sincerely yours,

Thomas Smithson

THE PARTS OF A LETTER

The typical letter is built up as follows :—

1. The Heading.
2. The Address (this may be placed last — see 8 below — instead of here).
3. The Salutation.
4. The Body.
5. The Participial Closing (optional).
6. The Complimentary Closing.
7. The Signature.
8. The Address — (see 2 above).

These various parts and the relative positions they hold can best be understood by a careful study of the letter on page 448.

1. **The Heading** consists usually of two lines, as in the illustration. In cases of long addresses, however, three lines may be necessary. Where this is so, the first two lines should indicate places, and the third line, time or date. Thus :—

138 Maple Ave.,
Haverhill, Mass.,
Jan. 30, 1913.

or

125 Lenox Avenue,
New York City,
Feb. 20, 1913.

or

125 Lenox Ave., N. Y.,
Feb. 20, 1913.

But never : —

128 Maple Ave.,	(Place)
Jan. 30, 1913,	(Time)
Haverhill, Mass.	(Place),

for this would be incoherent.

This all applies, however, to headings which we are obliged to write ourselves on plain paper. Large firms which do a great deal of correspondence, have their letter heads printed, and put both place and time on a single line ; as : —

138 Maple Ave., Haverhill, Mass., ----- 19 ----

The dotted line is for the insertion of month and day.

BOSTON

CHICAGO

DALLAS

ATLANTA

SAN FRANCISCO

THE MACMILLAN COMPANY

SCHOOL AND COLLEGE TEXT BOOKS

AND

SCHOOL LIBRARIES

64-66 FIFTH AVENUE

NEW YORK

SECONDARY SCHOOL
DEPARTMENT

September 17, 1912.

2. **The Address** follows the rules just laid down in regard to the number of lines. In some cases three are required ; in others two may be sufficient. The address of the person or persons to whom the letter is to be sent is most important, and should never be omitted, especially in business letters. It may be placed at either of the two points indicated. It is a little better perhaps to place it in position No. 2, for in looking over correspondence files it is found with less difficulty.

In case a letter consists of many pages, it is a good thing to place it both here and in position No. 8.

3. **The Salutation** may be written in any one of a number of different forms, depending upon the relations existing between the correspondents. Such salutations as the following are appropriate in business letters : —

Sir :	Madam :	Dear Sirs :
Dear Sir :	Dear Madam :	Gentlemen :
My dear Sir :	My dear Madam :	Ladies :

In informal or friendly letters the following salutations may be used : —

Dear Father,
 Dear John,
 My dear Cousin,
 or My Dear Cousin,
 Dear Uncle Charles,
 My dear Tom,
 or My Dear Tom,
 Dear Mr. Everett,
 My dear Miss Ross,
 or My Dear Miss Ross.

4. **The Body** of a letter should be treated just as exactly as any other piece of composition. It should first be planned, then written clearly, plainly, and pointedly. Of course a margin should be left on the left-hand side of the paper and paragraphing should be carefully observed.

5. **The Participial Closing** is not essential to a letter, but it is employed so frequently and so often leads to bad grammar that a word of direction seems necessary. The writer should see to it that the participle has a word to modify. This is not always done and the consequence may be very unfor-

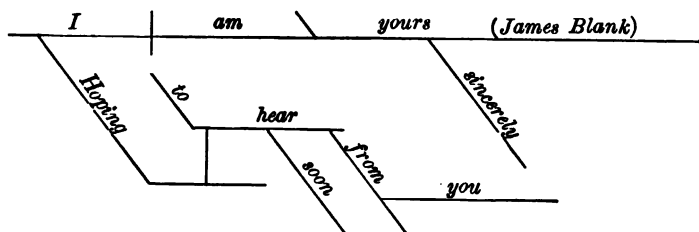
tunate, especially if the writer happens to be making application for a position.

Hoping to hear from you soon, I am

Sincerely yours,

James Blank.

is the complete form. "Hoping" here modifies "I" and we have a complete grammatical sentence. We may analyze it as follows:—



and thus see the complete grammatical relations. We cannot, however, establish the relations so well if the following incomplete form is used:—

Hoping to hear from you soon

Sincerely yours,

James Blank.

The words "I am" in the participial closing should not be given a line to themselves. They are a part of the last sentence of the letter and, as such, must be combined with it. The participial and the complimentary closing, therefore, must form one complete analyzable sentence.

6. **The Complimentary Closing** is the courteous expression suffixed to a letter just before the signature. In business letters—

Yours sincerely,

Yours truly,

Yours respectfully,
Very sincerely yours,
Sincerely yours,
Yours very truly,

may be used.

In friendly letters the relationship existing between the writer and the one written to usually decides the form of this complimentary closing. Thus: —

Cordially yours,
Your loving daughter,
Yours faithfully,
Yours as ever,
Yours with love,

and so forth, are appropriate. It must be noted that only the first word of the complimentary closing is capitalized.

7. **The Signature** to a business letter should consist of the name written as it is used in all business transactions; thus, John W. Ferguson. In friendly letters, however, the temptation to use "pet names" or single given names is perhaps too strong to be easily overcome, and such signatures as Jack, "Bunny," Molly, etc., are allowable. It will be clear at once, however, that it is unwise to send off a letter unless its contains somewhere in it the complete name of the writer, so that, in case of its being severed from the envelope, it may be returned.

In the case of a lady's signature, she may write in parenthesis before her name the designation by which she should be addressed; thus:—

(Miss) Mary Everett,
(Mrs.) Alice Horton,

or it may be indicated below the actual signature, as :—

Cora Douglas
(Mrs. R. J.).

THE ENVELOPE

The Punctuation.— It is becoming more and more the custom to omit all punctuation from the address or direction written on the envelope, except of course the period after abbreviations, which is never to be omitted anywhere ; thus :—

Mr. John B. Shapland
32 Old Bond Street
London
England

But the old way is quite as good :—

John B. Shapland, Esq.,
32 Bond St.,
London,
England.

The use of Esq. after a gentleman's name in an address is equivalent to Mr. before it. One should always be used ; both, never. In addressing an envelope to a titled person, the title should be used,

The Hon. Stewart L. Woodford
60 Wall Street
New York City

or

The Rev. A. B. Arnold,
Cambridge,
Mass.

The Margin. — The diagonal form of margin should be kept even and regular, as the line in the last illustration given indicates. Care should also be taken to keep the right-hand margin from being too irregular. Irregularity here, however, cannot be obviated, for addresses vary widely in length and convenience of expression. The left-hand diagonal margin can easily be made to recede regularly.

Business houses are now very largely using vertical, left-hand margins on envelopes. This is more convenient for the typist, who is not obliged to waste time getting a new margin for each of the three or four lines of the address. Moreover, it looks quite as well and is perfectly permissible also when long hand is used. The eye probably reads down a vertical margin a little more readily than a diagonal one, though the postman's eye may at present be more accustomed to the diagonal. Thus: —

James Blank, Esq.,
144 Euclid Avenue,
Cleveland,
Ohio.

or

Dr. James R. Griffen
1417 Seventh Avenue
New York City

are good forms of address for the envelope.

PUNCTUATION IN LETTER WRITING

Nowhere perhaps is punctuation of so much importance as in letter writing, particularly in business letter writing. Illiteracy and carelessness in this matter have caused many applications for employment to be disregarded. And yet, nowhere is formal punctuation easier than in a letter.

Perhaps we may find it a help to remember that a comma usually takes the place of an omitted word, that it is translatable into a word. In headings and addresses it stands, as a rule, for "in," "of," or "on," and hence the name of any place, however small, and the designation of any time, must be set off by the comma; thus:—

Haverhill, (in) Mass., (on)
Jan. 30, (in or during) 1913.

or

James Ferguson, (of)
125 West 64th St., (in) N. Y.

All of these commas should be properly placed in every address and heading that we write. It has been said above that the address on the envelope need not be punctuated. It is clear, however, that one rule or the other should be fully followed; that is, we should either punctuate throughout the address, or else omit punctuation altogether. It is bad to insert a comma at one place and omit it at another where it is equally proper. But this rule of omitting punctuation applies to the envelope only. It should never be omitted from the heading and the address *in* a letter.

Of course, as has been indicated before, none of this applies to the abbreviation. The period is a part of the abbreviation, and to omit it is just as absurd as it would be to spell John without the final "n."

We have a choice of five punctuation marks after a salutation:—

(—) (,) (, —) (:) (:—)

of which the colon (:) for formal letters and the comma (,) for informal letters seem to be in commonest use. The semicolon, together with the question mark or the exclamation

point, which none of us would think of using, should not be used after a salutation.

The complimentary closing is always followed by a comma, because it is in apposition with the signature that follows it. Error is often made by putting a comma after "am" in case a participial closing has been used. This, of course, is wrong. The participial phrase, if long, should be set off by a comma, but "I am" should not be separated from what follows, even though it does occupy the line above.

Hoping to receive a favorable reply,

I am

Sincerely yours,
James Blank.

In such a closing as this, to put a comma after "am" would be very much like placing one after "is" in "The apple is good." "Good" is the attribute complement in this sentence, and so is "yours" in the example above; and it should not be separated or "set off" from the rest of the sentence by punctuation. A period should follow the signature and should be placed at the end of all headings and inner addresses.

FORM IN LETTER WRITING

The Margin.— Letters more than any other type of composition are judged by their appearance. It is necessary, therefore, to give the matter of form a good deal of attention. A generous, uniform left-hand margin should be observed in all letters, and in addition a "middle" or paragraph margin should be kept. Our illustration on page 448 shows a ruling for both of these margins. Where possible this paragraph margin should also serve as margin for the first line of the heading, for the participial closing (which is always a new paragraph), and for the complimentary clos-

ing. The salutation of a letter should begin on the left-hand margin and not continue the diagonal margin of the address. It amounts to a new paragraph, and should therefore have an independent margin; thus:—

Mr. James Blank,	Mr. James Blank,
125 Broadway,	<i>not</i> 125 Broadway,
New York City.	New York City.
My dear Sir:	My dear Sir:

The body of the letter should be commenced immediately after the salutation and usually on the line just below. It may, however, be started on the same line with the salutation, especially in business letters where the address has taken up a good deal of space. It will appear, therefore, that where the salutation is brief, the first paragraph will need to be nearer the left-hand side of the sheet than a middle margin, or a margin drawn vertically from the heading, will allow. In such cases our heading must have an independent margin. Again, the diagonal margins of the heading, the address, and the complimentary closing should all recede at the same angle if we would give our letters a careful and tidy appearance. The eye can be trusted to keep these uniform.

GENERAL ADVICE AS TO LETTER WRITING

Business Letters.— We have seen throughout this book how important is the matter of planning in good composition. It may never have occurred to us that planning is just as important in letter writing as in the other types of composition,—perhaps more important. In business letters particularly we should aim to take up the different points in series, for here we are writing to people who are busy, who have not the time to read of side issues, and who will be grateful to

us if we will pursue the business we have to transact in some regular and consecutive order. Where there are several points to be made in a business letter, each one should have a paragraph to itself, however brief that paragraph may be.

Courtesy is never superfluous in any business correspondence. Its omission is always a reflection upon the breeding and culture of the writer. The omission of the subject of a sentence in a letter is in direct violation of this rule of courtesy, for it seems to indicate hurry. We should not use such expressions as "beg to remain," "in reply to yours of 15th inst. would say." They are both ungrammatical and impolite.

Again, it is a waste of both writer's and reader's time to use such expressions at the beginning of letters as, "I take this occasion to write you," or "Having a little time at hand, I will proceed to answer your inquiry of yesterday."

The expression "Inclosed please find" which is so commonly used in letters ordering materials should, if used at all, be used properly of course. "Please" is not usually meant as a modifier of "find" but rather of "send," which ordinarily follows. It should therefore read, "Inclosed find five dollars (\$5.00) for which please send me," etc. And this illustration suggests that when we make an inclosure in a letter, we should write the word thus, (Inclosure), at the lower or upper left-hand corner. This is done in most business letters of this kind as a precaution, for the inclosure may become detached, and so be lost.

The habit of dating everything we write is invaluable. It is essential in the writing of business letters. Here the omission of a date may cause endless confusion in an office, if the letter has to be referred to some time after its receipt. If your letter is written as a reply, it is also customary and useful to refer to the date of the previous letter. The

abbreviations, inst. (instant) for "this month," and ult. (ultimate) for "last month," are often employed; as— "In reply to your letter of the 3d inst., I can only answer," etc.

Large business houses very often systematize their correspondence by means of catalogue numbers. "Please refer to no.— in answering this letter," is printed somewhere on the stationery. We should not forget to make this reference when we reply, as it will enable our correspondent to discover the subject of our correspondence at once and thus insure a prompt reply. Where such a device is not used, we should refer specifically and clearly, preferably at the beginning of a letter, to just what we are writing about. Especially is this important in answering advertisements. A single firm may have many advertisements of different kinds in one issue of a paper; hence it will be a great help to them if the replies indicate their subject matter at once; thus— "In answer to your 'ad' for office help,—" "In answer to your 'ad' in the morning *Times* for a driver —."

Exactness and propriety in phraseology as well as exactness in business details is a most important requirement of the good business or semiformal letter. We may have heard that we should not commence a letter with "I." It is not at all improper to do so, however. In letter writing as in conversation, we should always aim to keep reference to ourselves reduced to a minimum. Hence, modesty requires that we do not use "I" excessively. But it is impossible not to use it sometimes, and often it is the best and most convenient word to begin with.

Finally, be clear, be direct, be concise, be thorough, be accurate in your least as in your most important letters.

Friendly Letters.— In friendly or informal letters, we

may take many liberties, not only in phraseology and subject matter, but in form as well. We may, for example, as is often done, place the date, or the complete heading, at the lower left-hand corner of the letter, starting on the line right beneath the signature. We may incorporate the salutation with the first line of our letter; thus — “Your invitation, my dear Bob, is gladly accepted of course” — etc. We may take many other liberties, though after all the best method is to comply with the conventions, since these are unusually convenient for those who must reply. Yet the friendly or personal letter should bear the stamp of the writer’s character upon it. We must “be ourselves” in our letters home or to friends; whereas directness, clearness, and accuracy are more important in business letters than the personal touch.

“Only John could have written that letter,” said a boy on receiving a letter from a classmate. That was a great compliment to John. John had put himself into his letter. He had probably written about those things that interested him and that he knew would interest his friend; he had probably not neglected to inquire about his family, and he had written as he would have talked. John, in short, had made his letter a record of his own agreeable self. All of this we must study to achieve, if we would be worthy of that most enviable of all compliments, — to be called a good letter writer.

Below are several letters, business and friendly. Study and discuss them. Point out their particular merits: —

San Francisco, September 19th, 1912.

Dear Girls and Boys:

I must assume that a certain proportion of your number either possess the gift to write fiction, or, later in life, will develop the inclination. Therefore, on the principle

of the tailor sticking to his last, it seems to me that the best thing I can do is to offer you some practical advice which may save you much time and confusion of spirit. As soon as you finish your studies get a position as reporter on a daily newspaper for at least one year and not more than two years. Not only will a relentless city editor relieve you of all your early and inevitably false ideas of life, style, and the patience of the public, but you will see life at first hand, in the raw; an experience that no other avocation offers as fully, swiftly, and vividly. Journalism is the only lane with a thousand turnings. Whether you are man or woman, take any assignment that is given you. You may hate it, find it repugnant to all the ideals of your hitherto sheltered life; but that does not matter in the least. You have no right to ask people to buy your books unless you have taken the trouble to know more of life than they do. Moreover, every adventure as a reporter may prove a nugget to be expanded into a short story later on, besides enriching and developing your mind. If your ideals are genuine, two years of even police court reporting cannot shake them, and if you have originality, and a style of your own, your sojourn in this mill which daily separates the chaff from the wheat, will turn you out with your best qualities strengthened, your mind poised, a sound knowledge of the value of words, the power to condense a page into a paragraph, a dramatic sense developed, a sense of humor pounded into you if you had it not, and all spurious tricks and mannerisms forgotten on the scrap heap.

Meanwhile, read not only the best literature, past and present, but occasionally a book by a popular writer known for his slovenly workmanship, commonplace style, or trashy material. If you really have formed a love for good literature the sharp contrast with your general reading of a good-bad book or play will be like a flash of lightning playing over your own faults. And never, in your enthusiasm for "the masters," neglect the leading novelists of the present day, if you mean to write yourself. Remember, they are the current historians, and already know a vast amount more than you will have gleaned at first hand for many years to come.

Above all, study life. Begin at once to observe the traits and

peculiarities of your own circle. No matter how narrow it may be, it contains the essence of all life. Every village is the world in little. You cannot write of big people before you understand the rank and file, nor of the men of history until you understand the men of to-day. Any one of you would have been essentially the same if you had sat at a school desk in the days of Queen Elizabeth, although you would have played different games, had fewer books, and looked forward to a narrower experience of life. But if, when writing an historical novel or play, you overlook the fact that nature, who made you, has not changed one iota in millions of years, your characters will be puppets, no matter what your research nor how well you may write; you may achieve a temporary popularity, but no rank in letters.

Therefore, study every person and condition that comes within your range, ponder, weigh, balance, contrast; and practice writing even if the result goes into the waste basket. Try to see the beautiful in everything; but avoid sentimentality as you would a badly split infinitive.

Form, that is to say, the composition of sentence, paragraph, and story, comes with experience, although if you possess the gift you will "arrive" far sooner than the manufactured writer, no matter how determined and industrious he may be. And as regards style, remember always that it does not consist only of correct or admirable writing; after you have learned how to use words, you must study to charge them with pith, marrow, richness, brilliant lucidity; above all, with your own individuality, if you are the happy possessor of one. Upon style, individual style, things said as no one else would say them, depends your place, not as a popular writer, but in the first rank of your art. Many devotees at the shrine of letters assume that to write perfectly correct English means necessarily style and perfection. So it does in one narrow sense. These writers are complimented, and highly respected, but soon outdistanced and forgotten by those that have something to say and say it in a way all their own.

A last word to the exceptional, willing to take the infinite pains, without which nothing first rate or enduring is achieved. "Schools"

rise, fall, pass, but throughout literature the personalities who wrote of life at first hand and wrote infinitely well have endured. They are what we call the masters to-day, although they may have been slighted in their own. Therefore cultivate your individuality for all you are worth, but do not attempt to be a law unto yourself until you have served a long apprenticeship in the workroom of life as well as absorbed all that the experience of your predecessors can teach you. The chief reason for one generation is its usefulness to the next. And, although as a short story-writer you may have to grow up on the long-suffering public, don't write a novel until you really have something besides a mere story to tell.

Gertrude Atherton.

My dear Mrs. Hughes and my worthy Doctor,

I write immediately to give you the information which your kindness thinks of importance. I shall certainly lose a very large sum by the failure of my booksellers, whom all men considered as worth £150,000 & who I fear will not cut up, as they say, for one fourth of the money. But looking at the thing at the worst point of view I cannot see that I am entitled to claim the commiseration of any one, since I have made an arrangement for settling these affairs to the satisfaction of every party concerned so far as yet appears, which leaves an income with me ample for all the comforts and many of the elegancies of life, and does not in the slightest degree innovate on any of my comforts. So what title have I to complain? I am far richer in point of income than Generals and Admirals who have led fleets and armies to battle. My family are all provided for in present or in prospect, my estate remains in my family, my house and books in my own possession. I shall give up my house in Edinburgh and retire to Abbotsford, where my wife and Anne will make their chief residence; during the time our courts sit, when I must attend, I will live at my club. If Anne wishes to see a little of the world in the gay season, they can have lodgings for two or three weeks; this plan we had indeed form'd before it became imperative.

At Abbotsford we will cut off all hospitality, which latterly con-

sumed all my time, which was worse than the expence; this I intended to do at any rate; we part with an extra servant or two, manage our household economically, and in five years, were the public to stand my friend, I should receive much more than I have lost. But if I only pay all demands I shall be satisfied.

I shall be anxious to dispose of Mr. Charles so soon as his second year of Oxford is ended. I think of trying to get him into some diplomatic line, for which his habits and manners seem to suit him well.

I might certainly have borrowed large sums. But to what good purpose? I must have owed that money, and a sense of obligation besides. Now, as I stand, the Banks are extremely sensible that I have been the means of great advantages to their establishments and have afforded me all the facilities I can desire to make my payments; and as they gained by my prosperity, they are handsomely disposed to be indulgent to my adversity, and what can an honest man wish for more?

Many people will think that because I see company easily my pleasures depend on society. But this is not the case; I am by nature a very lonely animal, and enjoy myself much at getting rid from a variety of things connected with public business, etc., which I did because they were fixed on me but I am particularly happy to be rid of. And now let the matter be at rest for ever. It is a bad business, but might have been much worse.

I am my dear friends

Most truly yours,

Walter Scott.

Edinburgh,

6 February, 1826.

Salem, June 4, 1848.

Dear Longfellow:

I got as far as Boston yesterday with the purpose of coming out to Cambridge to see Stephen and yourself, in compliance with his letter. An engagement of business obtruded itself, however, and I was detained till it was too late to dine with you. So I thought it best to dispense with the visit altogether; for the encounter of

friends after long separation is but unsubstantial and ghostlike without a dinner. It is roast beef that gives reality to everything! If he is gone, pray write him how unwillingly I failed of meeting him; if he is still in Cambridge, tell him how happy I should be to receive him here on his way to Portland. I think he might spend a few days pleasantly enough, for I would introduce him to all the customhouse officers, besides other intellectual society! Seriously, I do wish he would come. It is nearly ten years since we met — too long a space to come between those who have kindly recollections of each other. Ten years more will go near to make us venerable men, and I doubt whether it will be so pleasant to meet when each friend shall be a memento of decay to the other.

Very truly yours,

Nath. Hawthorne.

1114 Lenox Avenue,
New York City,
April 27, 1913.

My dear Sirs :

Replying to your advertisement in the morning "Herald" for an office boy, permit me to say that I think I meet the requirements there mentioned.

I am eighteen years old, have just graduated from high school, and live with my parents at the above address. During the past two summer vacations I have served in the offices of

Messrs. Simpson Brothers,
18 Broadway, N. Y.,

and I have the privilege of referring you to them for recommendation. I am at liberty to call upon you at any time suiting your convenience.

Trusting that I may have the pleasure of entering your employment, I am

Respectfully yours,
Charles Leverill.

Messrs. Jameson and Son,
158 Fulton St.,
Brooklyn.

130 Westleyan Road,
Chetwynd, Ont.,
Jan. 20, 1913.

Messrs. Robert Evans and Co.,
1213 Walnut St.,
Phila., Pa.

My dear Sirs :

I inclose herewith two dollars (\$2.00) for which please send me a copy of Dickens' "Christmas Carol," of the de luxe edition which you have recently published. As I need the book for the next meeting of our Dickens Club, early in February, I shall be obliged if you will give my order prompt attention.

Truly yours,
Evelyn Nash.

(Inclosure)

FORMAL NOTES

One is not always called upon now to write an invitation, or regrets or acceptances. The stationer has of late years engraved practically all of the required forms for such formal correspondence, and they can be bought very reasonably. Blanks are left for the insertion of names as occasion may require, and if one doesn't know exactly the form required for any particular affair, it may very soon be learned by looking over the forms kept in stock by any good shop. Below are given specimens of the formal letters commonly in use. It should be noticed that: —

1. They are written in the third person.
2. They omit salutation and complimentary closing.
3. They are variously arranged as to margins, etc.
4. The heading, if included at all, is placed at the lower left-hand corner.
5. They are brief and exact as to date and place.

6. Replies to formal invitations always repeat the time mentioned in the invitation.

Mr. and Mrs. Blackwell request the pleasure of Mr. and Mrs. Anderson's company on Thursday evening, at a reception to be given in honor of the Secretary of the Navy and Mrs. Meyer.

418 West End Avenue,
Saturday, May the fifteenth.

Mr. and Mrs. Jones request the pleasure of Mr. and Mrs. Tilden's company at dinner on Wednesday evening, June the ninth, at eight o'clock.

52 Euclid Avenue,
Friday, June the fourth.

Mr. and Mrs. Tilden accept with pleasure Mr. and Mrs. Jones' kind invitation to dinner on Wednesday evening, June the ninth.

27 Congress Drive,
Monday, June the sixth.

Mr. and Mrs. Tilden regret extremely that a previous engagement prevents their acceptance of Mr. and Mrs. Jones' kind invitation to dinner on Wednesday evening, June the ninth.

27 Congress Drive,
Monday, June the sixth.

Will Mr. Everett be kind enough to excuse Walter Ferguson's absence from school yesterday, due to illness, and by so doing greatly oblige his mother,

Jeannette Ferguson.

314 Fulton Street,
Tuesday, May fifteenth.

(1)

Mrs. Wilson Shaw
has the honor of announcing to

the marriage of her daughter

Elizabeth

to

Mr. Spenceer King

on the evening of Wednesday, the fifth of September

One thousand, nine hundred and six

New York City

(2)

At Home

after May the fifteenth

Ellenville, New York

(1)

Mr. and Mrs. Albert Browne

request the honor of

presence at the marriage of their daughter

Anna Marjorie

to

Mr. Joseph B. Franklin

on Tuesday morning, November the twenty-first

at ten o'clock at

Church Saint Ignatius Loyola**Nine Hundred and eighty Park Avenue****New York City**

(2)

Breakfast

immediately following the ceremony

at

Waldorf-Astoria

Formal invitations should not be confused with informal ones. These latter follow those rules of letter writing previously laid down. To illustrate:—

18 Queen's Terrace,
Exeter, England,
Thursday morning.

Dear Alice:

Will you and your sister go motoring with me to-morrow afternoon and take tea with me afterward? If so, I will call for you at three o'clock. Please answer by the messenger who brings you this, and please say yes. As ever,

Mabel Forston.

Dear Mabel:

Thanks very much indeed for your thoughtfulness. Yes, certainly; it will give us very great pleasure to accept your kind invitation for to-morrow afternoon at the hour you suggest.

Cordially yours,
Alice Hockin.

9 South Park Road,
Exeter, England,
June 25, 1913.

EXERCISES

I. Correct the faults in the following parts of letters:—

1. My dear Sir;
2. Hon James A Forbes,
Honolulu
Hawaii.
3. Hoping to hear from you soon,
Faithfully
James
4. Trusting that I may have the pleasure of an early reply,
beg to remain, etc
James

5. 325 East 68th St. N.Y.
Jan. 7-1913
 6. I received your welcome letter yesterday and take this opportunity to answer it.
 7. Expecting a line by return post I am
Yours As Ever
James.
 8. James B. Blank Esq
123 Euclid Ave
Cleveland
Ohio
 9. Replying to yours of 24 inst beg to state . . .
 10. Inclosed please find five dollars (\$5.00) for which send me to address below the following books :
- II. For further exercises in letter writing, see the Summary Exercises.

TELEGRAMS

The Problem. — It is our aim usually in writing telegrams to say as much as possible in as few words as possible. Usually ten words are allowed for a certain reduced rate, and it is sometimes no slight problem to couch all we wish to say within this limit. The night letter which has recently been established by telegraph companies gives us greater liberties. In it we may use fifty words for no more than the rate at which we pay for ten words in the telegram. But even here the problem of condensation may be quite as acute. Perhaps one of the first things your employer may ask you to do will be to go out and telegraph something to some one. He will leave it to you to word the message properly and economically. Hence, for business training one must give some thought and study to this valuable subject.

The Solution. — Of course only the important words of

a message should be written in a telegram. Usually they are nouns and verbs. Prepositions and conjunctions should usually be omitted, for they can be understood. Adjectives and other parts of speech must be used most sparingly. Punctuation counts for nothing, for the reason that it is left to the receiving operator to insert. He does not always do it, but it matters little if the message is well worded. The following message —

Arrive New York eleven thirty. Meet train carriage. Mother ill.

might be received as follows : —

Arrive New York 11.30 meet train carriage mother ill.

But it would make no difference, since the meaning is perfectly clear. Note, in this message, the nouns and verbs used, as well as the prepositions, conjunctions, and other parts of speech *not* used. Expanded, it would read : —

I shall arrive in New York at 11.30. Meet the train with a carriage as mother is ill.

Telegrams must often be followed by letters. "Letter follows" is frequently placed at the end of a message. In the following exercise it would be helpful to write letters before, or after, or in place of telegrams, wherever they suggest themselves.

EXERCISES

- I. Telegraph your brother who is away to come home at once, as your father is seriously ill. Write his telegram in reply, telling you when and where to meet him.
- II. You ran in the Marathon at the Olympic games and *won*. Telegraph your parents of your success. Write the letter you received from your mother afterward.

- III. The man who was to speak at your school commencement telegraphs that he cannot be present. He tells why and also suggests another man who can probably take his place. Write the telegram. Write your telegram to the other man. Write that man's telegram to you, stating that he cannot address you either. Write a notice for the bulletin boards of the school, explaining why there will be no speaker at the commencement.
- IV. Telegraph your sympathy to a friend who has just broken his leg.
- V. Telegraph your congratulations to a friend who is having a birthday party. Tell why you cannot be present.
- VI. Your employer says to you, "Go out and telegraph my partner (Joseph Briggs, 60 State Street, Chicago) that I have bought five hundred shares of Reading at one hundred dollars. Tell him to offer them there and wire me the result of the sale, if any." Write the telegram you sent. Write the partner's telegram.
- VII. You are speeding toward Denver when you suddenly become aware that you have left your pocketbook, with important papers in it, on your lawyer's desk in Chicago. Telegraph him, telling him where to send it. Write his telegram to you, assuring you that he has done so. On receipt of the pocketbook, you write him a letter. Reproduce it.
- VIII. Telegraph your brother to meet a classmate of yours who is to arrive in your home city during your temporary absence. Telegraph your friend also, telling him that you cannot meet him, but that your brother will. Your friend and your brother have never met. You must therefore indicate in your messages some sign by which each may recognize the other.
- IX. Your mother is staying in the country. You and your father join her at week ends. Your father says to you. "Go out and telegraph your mother that we cannot come out this week, owing to the fact that my business partner is very ill. Tell her that we shall certainly come next

week and that I am writing her." Produce the telegram you send. Write the letter that follows it.

- X. You are expected home at a certain hour to meet some dinner guests. Your train meets with an accident and is delayed. Telegraph home the fact of your delay, the reason for it, and tell them not to wait for you.

ANNOUNCEMENTS, ADVERTISEMENTS, AND BUSINESS TRANSACTIONS

Announcements and answers to advertisements, and other business transactions carried on by letter, require the closest attention as to wording and conciseness of form. In another section (pages 482-507) more will be found regarding advertising than is required in the following exercise. However, it must be borne in mind here that advertisements are charged for by line or space, and that therefore what has just been said regarding business transactions applies with double force to advertisement writing. "Multum in parvo," much in little, must be the rule, yet we must avoid limiting ourselves in too niggardly a fashion, lest our advertisement miss its purpose.

EXERCISES

- I. In answer to each of the following advertisements, write a good letter. If your answer entail a reply from the advertiser, produce the reply. In other words, reproduce all the correspondence that would probably be necessary. Be sure to comply with the advertisement; that is, state everything that is called for: —

WANTED: BOY as messenger: salary \$5 weekly; references essential. Address A. A., 8 Times.

LOST — Large gold old-fashioned pin set with pearls in center and fringe on bottom; valued as a family heirloom: liberal reward if returned. White, Box Z, 82 Times.

SALESMAN. — Young man to call on the large retail and fine manufacturing trade with imported line of laces; state age and experience fully; commission basis. A. A., 20 Times.

ATTRACTIVE house at Pelham to rent, 8 large rooms and bath; all improvements; 6 minutes from Pelham station, N.Y., N.H. & Hartford R.R., 3 minutes to N.Y., Westchester & Boston R.R.; will put in first-class repair; rent \$35 per month. A. ANDERSON, 125 4th av., Pelham.

Young man with several years' financial and office experience, seeks connection with some first-class corporation as secretary, treasurer, or office manager. Address W-614, Evening Mail.

CONCERN HAVING MORE TYPE-WRITERS than it needs will sell at great bargain five or six practically new \$100 machines, one Oliver, two Secors, and two Remingtons. This is an opportunity to secure splendid machines at bargain prices. Address B. T. B., Box 40, Globe uptown.

Young woman, 10 years' experience in the wholesale shoe trade, seeks permanent position for general clerical work with some first-class house. Address W-610, Evening Mail.

AUTOMOBILE tire and supply business for sale; will sacrifice to quick buyer. B. G., 178 Telegram, Brooklyn.

RIDGEFIELD PARK. — Valuable tract of lots located on State road; all improvements; three minutes from trolley, seven minutes from two railroad stations; ripe for building. For particulars address BRUNTON, 324 Grove st., Jersey City.

- II. You lost your watch while going uptown in the car yesterday. Write an advertisement describing the watch, telling where you think it was lost, and offering a reward.
- III. You found a pocketbook last week. There were \$800 in bills in it, a newspaper clipping, but no name. Write an advertisement describing the pocketbook, naming the contents, and explaining how, when, and where it can be recovered.

- IV. You want employment as bookkeeper or office boy, etc. Write an advertisement for insertion in the paper.
- V. You have a room in your home to let. Write an advertisement for the paper, describing the room and stating price expected.
- VI. Your public-speaking club is trying to raise money for a prize to be given at a public-speaking contest to be held in the school. Compose a circular letter to be sent to the alumni of your school, asking them to contribute.
- VII. Your letter brought success, and the contest came off. Write an account of the affair for a newspaper.
- VIII. Write an advertisement for the newspaper announcing the annual school play. State place, time, name of play, price of tickets, and place they can be procured.
- IX. Owing to the illness of the "leading lady," the play has been postponed for one week. Write the notice of postponement for the papers.
- X. As president of the Alumni Association write a circular letter calling a meeting at a certain time and place. You must, of course, state the purpose of the meeting and urge a full attendance.
- XI. Write an announcement of a mass meeting to practice the school cheer. State time, place, and definite purpose. The announcement is to be placed on the bulletin boards.
- XII. Write a letter to a newspaper asking for rates for classified advertisements. Produce their reply. Write to them inclosing your advertisement with the proper amount of money to pay for it. Produce their reply, telling you that by omitting certain unnecessary words in your advertisement they are enabled to return you the inclosed amount. Answer them, thanking them for their courtesy.
- XIII. Write to a piano firm, making inquiry regarding rental rates. Produce the firm's reply. Write again, ordering a piano sent in on a certain day at a certain rate. After the instrument has been delivered, the firm writes you to this

- effect, inclosing bill for installment and first month's rent. Reply to this, satisfying the bill.
- XIV. Write to a steamship company to engage passage for Europe. State time you wish to depart, place of disembarking, and class in which you wish to travel. Produce the company's reply to your letter.
- XV. The Governor of the State has agreed to address your school on a certain afternoon. Write a bulletin board notice for this important affair. He wires that he must postpone his appointment for one week. Write the postponement notice.

SUMMARY EXERCISES

INFORMAL OR FRIENDLY LETTERS

- I. Write to a friend of yours living in another place, asking him to join your party in a summer camp.
- II. Write his letter to you, accepting your invitation and asking how to reach the place.
- III. Reply to him, giving him directions.
- IV. Write a letter from camp to your teacher, telling what you are doing to have a good time.
- V. Write a letter from home to your sister who is spending a month with your aunt in another place.
- VI. Write her letter to you.
- VII. As president of your club, write a letter to one of your former teachers, asking him to address the club upon its anniversary. Make it a friendly, not a business, letter.
- VIII. Write the teacher's reply, consenting to address you and congratulating you upon the success of your club.
- IX. Write a letter to your father asking him for money. Explain why you need it, how much you need, and include details of another nature.
- X. Write your father's reply to the above, inclosing not only the money asked for, but some good sound advice as well.
- XI. You have just reached a distant city to spend some time. Write a letter to your mother, telling her of your safe arrival.

- XII. Your sister writes you while you are away visiting, asking you to bring certain small gifts for your parents and inclosing the money for the same. Produce the letter.
- XIII. Write a letter in reply to hers, telling her of your purposes and asking her to meet you on your arrival.
- XIV. Write a letter from some foreign place that you have visited or studied about. Set forth in your letter all the interesting details about the place.
- XV. A classmate of yours is going to visit some relative in another city in which you have a friend. Write a letter of introduction to your friend for him.
- XVI. Write imaginary letters between characters in stories you have read or are reading. Aim to secure a form that would fairly represent the character of the writer. Be true also to the time and place of the story. For instance:—

(Ivanhoe)

1. Wamba writes to Gurth, telling him how it feels to be a monk.

(Sketch Book)

2. Ichabod Crane writes to Katrina, telling her of his adventures going home from the party.
3. Dame Van Winkle writes a letter to Nicholas Vedder, telling him of Rip's disappearance.

(Silas Marner)

4. Silas Marner writes to his friend William Dane of Lantern Yard, telling him about Raveloe.

(Tale of Two Cities)

5. Young Jerry Cruncher writes to his father in Paris, telling him of affairs at Tellson's and at home.

(Ancient Mariner)

6. The Wedding Guest writes a letter to the bridegroom, explaining his absence from the wedding.

(*Sohrab and Rustum*)

7. Sohrab writes to his mother before his death, telling her of the tragic way in which he found his father.

(*Treasure Island*)

8. Jim Hawkins writes a letter to his mother, telling of his adventures aboard the *Hispaniola*.

(*Sir Roger de Coverley*)

9. Sir Roger writes to Will Honeycomb, telling him of his vexation at the widow's behavior and asking for advice.

(*Idylls of the King*)

10. Lancelot writes a letter to Elaine after leaving her at Astolat, in which he excuses his abrupt departure.

XVII. The Correspondence Club of your school desires to include a high school in a distant city among its number of correspondents. Open the correspondence by writing to the English Department of that school.

XVIII. The head of the English Department of the school above referred to, turns your letter over to a pupil to be answered. Produce that answer.

XIX. Write a letter to a friend, returning a book he loaned you. Thank him for it, and discuss the book briefly.

XX. You have seen the play based on the above book. Write to your friend about the play, telling him wherein it differs from the novel, and which you liked the more.

SEMIFORMAL OR BUSINESS LETTERS

- I. Write to the registrar of some college asking for catalogue and information regarding entrance.
- II. Write to the publishers of *The New Magazine* asking them to send the magazine to your club for a year. Inclose money in some form.
- III. Write to the publishers of this book asking them to send you

- one dozen copies. Give directions as to sending, and inclose money in some form.
- IV. Write to some public man asking him to address your school some afternoon at his convenience.
- V. You hear of a man by name of James Evans who wants to sell his summer residence at the seashore. Write him for details, — size, location, price, etc.
- VI. Write James Evans' answer to your inquiry.
- VII. Write to a silk shop asking to have samples of silk sent to you.
- VIII. Write the reply to your letter (No. VII). It incloses samples and solicits your patronage.
- IX. In reply to number VIII, write the shop again, ordering fifteen yards of silk like the sample you inclose. Conclude arrangements for sending and paying.
- X. Write to a hotel at a summer resort, asking for circulars, rates, means of reaching the place, etc.
- XI. Reproduce the reply you receive from the hotel.
- XII. You contemplate a long trip. Write to Thos. Cook & Son of New York, telling them your proposed itinerary and asking them to improve it if possible, and to quote fares, send time-tables, etc.
- XIII. Write to a department store asking them to send you by mail, four pairs of black gloves, size 8, at one dollar per pair, as advertised. Inclose money and postage.
- XIV. When the parcel arrives, you find they have sent you size 7 instead of 8. Write them again, returning the gloves and asking them to rectify their error.
- XV. Write the shop's reply to No. XIV.
- XVI. Write to the box office of the Empire Theater, ordering two orchestra seats for a certain night. Inclose the money and designate in a general way the location you prefer.
- XVII. You wish to buy an automobile. Write to some good firm asking for full information regarding their machine.
- XVIII. Your class wishes to hire the town hall to give a play. Write the owner or manager of the hall, asking for its use on a certain date, price, etc.

- XIX. You are going to have class pins. Write to the Smith Co., Philadelphia, Pa., asking for designs and prices.
- XX. Write to the manager of an electric road, asking him to make a special rate ticket for an excursion your school is going to make on a certain date.
- XXI. You are manager of your school debating team. Write to another school challenging its team to a debate.
- XXII. Your challenge is accepted. Now reproduce the correspondence, pro and con, preliminary to the debate, — time, place, question, judges, etc.
- XXIII. Write to some prominent man in your community asking him to act as judge on the occasion above referred to. Write his reply, declining the privilege.
- XXIV. Owing to the fact that you have just moved into the city, your mail has been sent to general delivery at the post office. Write to the post office, asking them to forward your mail to your home address, which is now finally settled.
- XXV. As manager of some team, you are required to buy some athletic goods. Write the Brown Co., West 40th St., New York, ordering several articles. Make arrangements for sizes, delivery, and payment in your letter.
- XXVI. Choosing some of the suggestions of the above exercises, dictate the letters to be written to one of your classmates, or to the class.

SECTION II

SPELLING

Its Importance. — There is no mark of illiteracy quite so repulsive as that of incorrect spelling. Incorrect spelling stands in the same relation to written composition as incorrect grammar and slovenly pronunciation to oral composition. And inherited tendencies are seldom to blame in this matter of spelling. We may inherit tendencies to laziness,

carelessness, haphazardness, — or our memory may be weak, and so on, but none of us have a right to abuse our parents or our ancestors for our bad spelling. There are correctives at hand to remedy our defects in spelling; and bad spelling, like everything bad, is a condition to be ashamed of because we have the means to better it. And this is asserted because of (not in spite of) the fact that English words, many of them, are very awkward and hard, not to say foolish, in their spelling. It is this very difficulty in English spelling that should make us all good spellers, just as a particularly well-equipped enemy causes an antagonist to arm with especial care in defense.

The Pocket Dictionary. — The first weapon of defense is the pocket dictionary. Every one can afford a small pocket dictionary and every one can be benefited by it; for however small it may be, it will contain a sufficient number of words for immediate needs. Dictionaries range in price from five cents to many dollars. Let us start with a five-cent one and increase our dictionary expenditures as our word efficiency increases. Most of us receive a momentary warning when the spelling of a word is uncertain. And most of us at such a time dash ahead heedless of the warning. This signal must be observed and the dictionary consulted at once. If this be done, it is probable that we shall never have to look up that particular word again, provided we have been most careful to visualize it.

Visualization. — By visualization is meant *seeing accurately* when you look at a thing. To look at a word carefully, closely, intently, and establish the position and relation of letters in it, is to visualize it. This is the most effective means of correcting bad spelling. And it is just here that we too often “beg off,” and say that we have inherited bad spelling. No, we have inherited sluggish observing powers,

dulled eyes, careless minds. Is the word "separate"? Visualize that *a* after the *p*. Write the word a few times this way:—

sepArate
sepArible
sepArated
sepAration

and then when you look at it you will have to visualize that troublesome letter whether you will or no. A list of troublesome words should be kept in a notebook, just as new French, German, or Latin words are set down for memory, and the difficult "spots" in them marked in some such way as we have marked the *a* in separate. In this manner a permanent eye picture or visualization may be formed and the words themselves made a permanent possession for all future use.

Word List.— We should also gather and keep word lists from our reading, as has been suggested on page 168. Each author that we read will be found to have some words peculiarly his own. These we should seize upon and make *our* own. This will both broaden our vocabulary and improve our spelling. Such a list follows at the end of this section, made up of words from Irving's *Sketch Book*. Similar lists should be made from Scott, Stevenson, Goldsmith, and other authors read. Again, we should make lists of words from our different subjects of study, mathematics, geography, history, etc., and keep them in separate columns.

There follows also another list, this one made up of words commonly found in every one's vocabulary. Nevertheless many of the words included here are misspelled time and time again. They should be studied carefully, visualized, and the difficult ones fixed in memory by some such device as has been indicated above, or by giving a whole page in

our notebook to one annoying word, or by carefully syllabizing the word, etc.

Rules. — But in addition to these aids of the dictionary, visualizing devices, and word lists of various kinds, there are certain rules for spelling which will help greatly if they are studied and understood. None of them are without exceptions. But there are probably no rules of any kind without exceptions. Below are eight of the general principles or rules of spelling stated and illustrated with their exceptions or modifications. In studying them, supplement the list of words that illustrate them as fully as possible, as well as the list of exceptions in each case.

In order that the terms used in these rules may be fully understood, note first the following definitions: —

Monosyllable — a word of one syllable — *hap*.

Dissyllable — a word of two syllables — *happy*.

Trissyllable — a word of three syllables — *happily*.

Polysyllable — a word of more than three syllables
— *unhappily*.

Silent, as applied to letters, means that such letters are not heard when the word in which they occur is pronounced. In “come” the *e* is silent; we hear only “.com.”

A **prefix** is a small group of letters added to the beginning of a word; as, *un-happily*.

A **suffix** is a small group of letters added to the end of a word; as, *entire-ly*.

A **diphthong** is the union of two vowels pronounced in one syllable, as *ou*, or two vowel characters representing a single sound as *ie*, pronounced *ee*.

The **macron** (—) over a vowel indicates the long sound.

The **breve** (◌) over a vowel indicates the short sound.

The **accent** (˘) denotes that a syllable should be stressed.

For other diacritical marks see the dictionary.

- Rules for formation of plural,
- Rules for formation of possessive,
- Rules for use of *ei* and *ie*,
- Rules for final consonant,
- Rules for final silent *e*,
- Rules for prefixes and suffixes,
- Rules for final *y*,
- Rules for final *c*,

follow. These are the common rules for English spelling and no student can afford to be in ignorance of their working. Those who study Latin and Greek can easily help themselves additionally to the correct use of the suffixes *able* and *ible* by following the conjugation to which the root derivative belongs. They will always spell benefit and benefactor properly because the Latin words *bene* and *facio* are known to them. We might illustrate this helpfulness from the Latin further, but the pocket dictionary will probably be the safest guide, after the mastery of the following rules.

A vigorous attempt is under way to make English spelling simpler and more uniform. The Simplified Spelling Board will supply those interested with information as to the changes in spelling which it has already recommended.

FORMATION OF PLURALS¹

- 1.² The plural of most nouns is formed by the addition of *s*.

This is true of proper as of common nouns.

volume

volumes

¹ The lists given after every rule should be increased as far as possible.

² Rules 1, 2, 4, apply also to the third singular present indicative of verbs—

take

takes

approach

approaches

apply

applies

prey

preys

etc.

German	Germans
gun	guns
work	works
John	Johns
(There are three Johns in the class.)	
hope	hopes
view	views
Henry	Henrys
etc.	

2.² The plural of nouns ending in a soft sound, such as *ch*, *j*, *s*, *sh*, *x*, *z*, is formed by adding *es*.

church	churches
hoax	hoaxes
fish	fishes
annex	annexes
pass	passes
buzz	buzzes

etc.

3. The plural of nouns ending in *o* preceded by a consonant is formed by adding *es*. Nouns ending in *o* preceded by a vowel form their plural according to rule 1.

potato	potatoes
cargo	cargoes
negro	negroes
cameo	cameos
folio	folios

etc.

4.² Nouns ending in *y* preceded by a consonant or by *u* form their plural by changing the *y* to *i* and adding *es*. Words ending in *y* preceded by a vowel form their plural according to rule 1.

country	countries
soliloquy	soliloquies
supply	supplies
cry	cries
enemy	enemies
day	days
alley	alleys

etc.

5. Certain foreign nouns retain their foreign plural formation. The dictionary must be consulted regarding them.

focus	foci
vortex	vortices
index	indices or indexes
analysis	analyses
ultimatum	ultimata
candelabrum	candelabra

etc.

6. Certain nouns form their plurals irregularly.

man	men	goose	geese
woman	women	mouse	mice
child	children	foot	feet
louse	lice	ox	oxen

etc.

7. The plural of compound words is formed in the regular way.

cupfuls	handfuls
---------	----------

etc.

8. The plural of hyphenated words is formed by adding *s* to the most important noun in the combination when the compound is made up of two nouns; and to the noun when composed of a noun and another part of speech.

fathers-in-law
waste-baskets
tea-boards
courts-martial
etc.

9. Some nouns ending in *f* and *fe* form their plurals by changing *f* or *fe* to *ves*.

wife	wives	loaf	loaves
leaf	leaves	wolf	wolves
half	halves		
		but	
hoof	hoofs	scarf	scarfs
		etc.	

THE FORMATION OF POSSESSIVES

1. The possessive of singular nouns is formed by adding 's. [See (4) below.] This may necessitate pronouncing it as an extra syllable.

John's book	The boy's coat
Bill's coat	The dog's tail
The ship's deck	The girl's hat
Hawkins's yacht	Evans's career

2. The possessive of plural nouns is formed by adding simply the apostrophe ('). [See (3) below.]

The boys' coats	The shoppers' bundles
The girls' hats	The ships' decks

3. When the plural of a noun does not end with *s*, the possessive is formed by adding the apostrophe (') and *s*, as in (1).

men's	geese's
women's	oxen's
children's	people's

4. When the singular of a noun ends with *s* or *x*, euphony permits us to use the apostrophe only to indicate the possessive. Usage differs as to this, however.

Essex' death is more euphonic than *Essex's death*.

Goodness' sake is more euphonic than *goodness's sake*.

Jones' house is more euphonic than *Jones's house*.

Dickens' works is more euphonic than *Dickens's works*.

etc.

5. The sign of possession is always placed nearest to the thing possessed. In hyphenated words, for instance, it belongs on the last word in the compound.

Mother-in-law's bonnet

Father-in-law's house

Son-in-law's hat

So also in a series of names denoting possession :

John, Bill, and Joe's coats.

THE *IE* RULE

(Also called the Rule of Thumb)

In words that are spelled with *ie* or *ei* (pronounced *ee*) the *i* comes first if the letter immediately preceding the diphthong in the word stands nearest *i* in the alphabet; the *e* comes first if this letter stands nearest *e*. To illustrate :—

ABCDEFGHIJKLMNOPQRSTUVWXYZ—

receive (*c* is nearer to *e* in the alphabet than to *i*)

believe (*l* is nearer to *i* in the alphabet than to *e*)

chief (*h* is nearer to *i* in the alphabet than to *e*)

grieve (*r* is nearer to *i* in the alphabet than to *e*)

deceive (*c* is nearer to *e* in the alphabet than to *i*)

piece (*p* is nearer to *i* in the alphabet than to *e*)

siege	(<i>s</i> is nearer to <i>i</i> in the alphabet than to <i>e</i>)
niece	(<i>n</i> is nearer to <i>i</i> in the alphabet than to <i>e</i>)
wield	(<i>w</i> is nearer to <i>i</i> in the alphabet than to <i>e</i>)
yield	(<i>y</i> is nearer to <i>i</i> in the alphabet than to <i>e</i>)

Note the parentheses above. These words are pronounced as if they were spelled with *ee* instead of *ei* or *ie*. When not pronounced as *ee*, the order of the letters is usually *ei*:—

neighbor	(nabor)
freight	(frait)
weight	(wait)
sleigh	(slay)
sleight	(slite)

The old-fashioned rhyme in regard to such letters is as follows:—

I before *e*
 Except after *c*,
 Or when sounded like *a*,
 As in “neighbor” and “weigh.”

It is sometimes also stated as follows:—

In words spelled with *ie* or *ei* pronounced *ee*, *e* follows *c* and *i* follows all other letters.

These three statements of the rule are almost equally good. Some of the **most common exceptions** to one or all of them are *seize* and *field*.

THE FINAL CONSONANT RULE

Words ending in a single consonant preceded by a *single* vowel double that consonant when adding a suffix beginning with a vowel.

plot	+ t	+ ing	= plotting
rub	+ b	+ ing	= rubbing

occur	+ r	+ ing	= occurring
control	+ l	+ ing	= controlling
commit	+ t	+ ed	= committed
rob	+ b	+ ery	= robbery
begin	+ n	+ er	= beginner
regret	+ t	+ ed	= regretted
bag	+ g	+ age	= baggage
swim	+ m	+ er	= swimmer

CAUTION. — Note carefully that the rule says “when preceded by a *single* vowel.” If preceded by a double vowel or diphthong, the final consonant is not doubled.

join	+ ed	= joined
seal	+ ed	= sealed
steal	+ ing	= stealing
reel	+ ing	= reeling
feel	+ ing	= feeling
purloin	+ ing	= purloining
conceal	+ ing	= concealing
reveal	+ ing	= revealing
ceil	+ ing	= ceiling
deal	+ ing	= dealing

Modification of the Rule. — Observing all those dissyllabic illustrative words above, you will notice that the accent is on the last syllable (the syllable immediately preceding the suffix). It may be deduced, therefore, that dissyllabics, trisyllabics, and polysyllabics ending in a single consonant preceded by a single vowel, do not double that consonant before a suffix beginning with a vowel, unless the accent falls on the syllable immediately preceding the suffix. Study closely the following: —

red	+ en	= reddening
suffer	+ ing	= suffering

broaden	+ ing = broadening
develop	+ ing = developing
offer	+ ing = offering
benefit	+ ing = benefiting
banquet	+ ing = banqueting
summon	+ ing = summoning
merit	+ ing = meriting
apparel	+ ing = appareling
render	+ ing = rendering
conquer	+ ing = conquering

Observe, however —

- travel + ing = traveling (travelling and travelled
permissible)
- kidnap + ed = kidnaped (kidnapping and kidnapped
permissible)
- model + ing = modeling (modelling and modelled
permissible)
- equal + ing = equaling (equalling and equalled
permissible)
- grovel + ing = groveling (grovelling and grovelled
permissible)
- jewel + ing = jewel^{ing} (jewelling and jewelled
permissible)
- rival + ing = rivaling (rivalling and rivalled
permissible)

Other exceptions to the rule are : —

rowing
mowing
growing
blowing
flowing
sowing

and other words ending in *w* preceded by a vowel.

THE FINAL *E* RULE¹

(Also called the Final Vowel Rule)

Words ending with silent *e* drop the *e* before a suffix beginning with a vowel.

(lose	- e) + ing	= losing
(write	- e) + ing	= writing
(owe	- e) + ing	= owing
(time	- e) + ed	= timed
(place	- e) + ed	= placed
(note	- e) + able	= notable
(love	- e) + able	= lovable
(desire	- e) + able	= desirable
(choose	- e) + ing	= choosing
(recognize	- e) + ing	= recognizing

First Modification. — Vowels ending in *e* preceded by soft *c* or *g* retain the *e* before suffixes beginning with *a* or *o*. (Remember that it is a rule of English phonetics to make *c* and *g* soft before *e* and hard before *a* and *o*; thus — go, gave, gallant, gong; but, *siege, notice, lice, change.*)

courage	+ ous	= courageous
notice	+ able	= noticeable (but noticing)
service	+ able	= serviceable (but serving)
damage	+ able	= damageable (but damaging)
manage	+ able	= manageable (but manager)
venge	+ ance	= vengeance (but revenging)
advantage	+ ous	= advantageous
charge	+ able	= chargeable (but charging)
outrage	+ ous	= outrageous (but raging)

Second Modification. — Words ending with silent *e* preceded by *i* drop the *e* and change the *i* to *y* before a suffix

¹ The student should complete the equation for other words.

beginning with a vowel. This prevents the doubling of the *i*. Observe the following:—

die - e = di
 substituting *y* for *i* = dy
 adding *ing* = dying; likewise
 tie = tying (but tied)
 lie = lying (but lied)
 vie = vying (but vied)
 hie = hying (but hied)

Third Modification.— Words ending with silent *e* preceded by *u* drop the *e* before a suffix beginning with a vowel. This prevents the triple vowel. Observe the following:—

(sue - e) + able = suable
 (glue - e) + ing = gluing
 (blue - e) + ed = blued
 (true - e) + ism = truism
 (rue - e) + ing = ruing
 (argue - e) + able = arguable

General Exceptions to the Rule and its modifications are:—

mileage	hoeing
tingeing	shoeing
singeing	dyeing
agreeable	hingeing

The **Converse** of the Final *E* Rule holds, with a few exceptions; words ending with silent *e* retain the *e* before a suffix beginning with a consonant.

lone	+ ly	= lonely
sincere	+ ly	= sincerely
definite	+ ly	= definitely
appropriate	+ ness	= appropriateness
immediate	+ ly	= immediately

etc.

Observe four notable exceptions to this converse rule, namely:—

(true - e) + ly = truly
 (due - e) + ly = duly
 (awe - e) + ful = awful
 (argu - e) + ment = argument

THE FINAL Y RULE

(No. 4 under the Formation of Plurals deals with certain classes of words ending with *y*. They will not be reconsidered here.)

A word ending in *y* preceded by a consonant changes the *y* to *i* before a suffix, unless the suffix begins with *i*. When this is the case, the *y* is retained to prevent the doubling of the *i*. Observe:—

busy + ness = business
 easy + ly = easily
 carry + ed = carried
 likely + hood = likelihood
 cleanly + ness = cleanliness
 holy + day = holiday
 hurry + ed = hurried
 but
 study + ing = studying
 carry + ing = carrying
 fancy + ing = fancying
 hurry + ing = hurrying
 defy + ing = defying
 etc.

THE PREFIX AND SUFFIX RULE

When a prefix ends with the same letter that the word to which it is added begins with, both letters are re-

tained. For instance, *dis* and *mis* are common prefixes.
Hence : —

dis	+	satisfy	=	dissatisfy
dis	+	similar	=	dissimilar
dis	+	sent	=	dissent
dis	+	simulate	=	dissimulate
dis	+	solve	=	dissolve
pre	+	eminent	=	preëminent
co	+	operation	=	coöperation ¹
mis	+	step	=	misstep
mis	+	spell	=	misspell

But remember —

dis	+	appoint	=	disappoint (one <i>s</i> , two <i>p</i> 's)
dis	+	appear	=	disappear (one <i>s</i> , two <i>p</i> 's)
mis	+	understand	=	misunderstand
				etc.

Similarly, when a suffix begins with the same letter that the word to which it is added ends with, both letters are retained.
For instance, *ly* and *ness* are common suffixes. Hence : —

sudden	+	ness	=	suddenness
keen	+	ness	=	keenness
plain	+	ness	=	plainness
accidental	+	ly	=	accidentally
occasional	+	ly	=	occasionally
legal	+	ly	=	legally
natural	+	ly	=	naturally
exceptional	+	ly	=	exceptionally

But remember

former	+	ly	=	formerly
great	+	ness	=	greatness
striking	+	ly	=	strikingly
				etc.

¹ The diæresis or the hyphen must be used to denote the separate pronunciation of the vowels in such combinations.

for adverbs are formed by adding *ly* to adjectives, and nouns of quality by adding *ness* to adjectives. It should be observed, however, that the prefixes and suffixes above referred to are added to verbs and adjectives far more frequently than to any other part of speech.

Modifications of the two foregoing rules are —

Prefixes or suffixes ending in *ll* usually drop one *l* in combination.

use	+ (full - l)	= useful
(well - l)	+ come	= welcome
truth	+ (full - l)	= truthful
(well - l)	+ fare	= welfare
help	+ (full - l)	= helpful
(all - l)	+ together	= altogether
(full - l)	+ (fill - l)	= fulfil (<i>fulfill</i> and <i>fulfillment</i> are allowable, however)
woe	+ (full - l)	= woeful (also <i>woful</i>)
(all - l)	+ though	= although (so also with <i>almost</i> , <i>already</i> , <i>always</i> ; but <i>all</i> and <i>right</i> are not yet combined, though doubtless they soon will be).

THE FINAL C RULE

Most words ending in *c* require a *k* when a syllable beginning with *e*, *i*, or *y* is added. This is done to indicate the hard sound of *c*.

physic	+ k	+ ing	= physicking
traffic	+ k	+ ing	= trafficking
frolic	+ k	+ ed	= frolicked

WORDS FOR EXERCISES AND ILLUSTRATIONS

Common Words often Misspelled

- | | | |
|------------------|---------------|---------------|
| ✓abolish | ✓ appreciate | ✓ cancel |
| ✓absolute | ✓ approach | ✓ capital |
| ✓acceptable | ✓ approximate | ✓ capitol |
| ✓accompaniment | ✓ audience | ✓ carelessly |
| ✓accuracy | ✓ arguments | ✓ carrying |
| ✓achieve | ✓ arraign | ✓ catalogue |
| ✓ acknowledgment | ✓ arrangement | ✓ cavalry |
| ✓ acquaint | ✓ Arthur | ✓ ceiling |
| ✓ acquire | ✓ ascend | ✓ census |
| ✓ adequate | ✓ assassin | ✓ certainly |
| ✓ agency | ✓ assistance | ✓ changeable |
| ✓ agreeable | ✓ athlete | ✓ character |
| ✓ allowance | ✓ athletics | ✓ chargeable |
| ✓ all right | ✓ attribute | ✓ chord |
| ✓ almost | ✓ auditorium | ✓ Christian |
| ✓ already | ✓ author | ✓ chief |
| ✓ also | ✓ awkward | ✓ citizen |
| ✓ altogether | ✓ balance | ✓ civilized |
| ✓ although | ✓ beautiful | ✓ clause |
| ✓ always | ✓ because | ✓ clergyman |
| ✓ analyzing | ✓ beginning | ✓ clothes |
| ✓ ancient | ✓ believe | ✓ college |
| ✓ anecdote | ✓ benefit | ✓ coming |
| ✓ angel | ✓ benefited | ✓ commercial |
| ✓ angle | ✓ beneficial | ✓ commission |
| ✓ announcement | ✓ betrayed | ✓ committee |
| ✓ answering | ✓ bicycle | ✓ committed |
| ✓ anxiety | ✓ boundary | ✓ communicate |
| ✓ apologize | ✓ busily | ✓ comparative |
| ✓ apparent | ✓ business | ✓ competent |
| ✓ applicant | ✓ breath | ✓ competition |
| ✓ appointment | ✓ breathe | ✓ complement |

- | | | |
|------------------|-----------------|-----------------|
| ✓ compliment | ✓ disappearance | ✓ four |
| ✓ conceal | ✓ disappoint | ✓ freight |
| ✓ concede | ✓ disappointed | ✓ friend |
| ✓ conceited | ✓ disciples | ✓ fulfill |
| ✓ conscience | ✓ discipline | ✓ (fulfil) |
| ✓ concise | ✓ discovered | ✓ generosity |
| ✓ conscious | ✓ disguised | ✓ glistening |
| ✓ constantly | ✓ dissimilar | ✓ governor |
| ✓ controlling | ✓ dissolve | ✓ grammar |
| ✓ convenient | ✓ distinguish | ✓ Great Britain |
| ✓ correspondence | ✓ divisible | ✓ grieve |
| ✓ costume | ✓ easily | ✓ groping |
| ✓ council | ✓ economize | ✓ grouping |
| ✓ counsel | ✓ eighth | ✓ guard |
| ✓ countenance | ✓ eligible | ✓ gymnasium |
| ✓ countries | ✓ emigrant | ✓ haughty |
| ✓ courteous | ✓ entice | ✓ height |
| ✓ criticize | ✓ entrance | ✓ history |
| ✓ custom | ✓ escape | ✓ holiday |
| ✓ deceive | ✓ especially | ✓ hoping |
| ✓ declaration | ✓ excellent | ✓ hydrant |
| ✓ deficiency | ✓ excusable | ✓ idea |
| ✓ deficient | ✓ exercise | ✓ imagine |
| ✓ definite | ✓ explained | ✓ immediately |
| ✓ delegate | ✓ expressed | ✓ immigrant |
| ✓ descend | ✓ extremely | ✓ impeded |
| ✓ descendant | ✓ failure | ✓ independent |
| ✓ description | ✓ fair | ✓ individual |
| ✓ designed | ✓ farewell | ✓ industry |
| ✓ despair | ✓ fatigue | ✓ inflamed |
| ✓ despised | ✓ favorable | ✓ intelligent |
| ✓ develop | ✓ fictitious | ✓ interest |
| ✓ development | ✓ finally | ✓ invisible |
| ✓ directly | ✓ financier | ✓ jammed |
| ✓ disagreeable | ✓ foreign | ✓ judgment |
| ✓ disappear | ✓ fortieth | ✓ laboratory |

✓later
 ✓latter
 ✓laughable
 ✓library
 ✓listening
 ✓loose
 ✓lose
 ✓melancholy
 ✓memorize
 ✓metropolis
 ✓monkeys
 ✓mourned
 ✓mythology
 ✓necessary
 ✓negative
 ✓neighbor
 ✓nervous
 ✓nineteen
 ✓ninth
 ✓opened
 ✓opinion
 ✓opponent
 ✓opportunity
 ✓opposite
 ✓origin
 ✓parallel
 ✓particular
 ✓partner
 ✓perceive
 ✓permanent
 ✓persuade
 ✓physician
 ✓physics
 ✓pleasant
 ✓plentiful
 ✓pitiful

✓positive
 ✓possess
 ✓possession
 ✓prairie
 ✓prayer
 ✓precede
 ✓preferable
 ✓preference
 ✓preferred
 ✓premium
 ✓prepare
 ✓prevail
 ✓prevalence
 ✓primary
 ✓principal
 ✓principle
 ✓privilege
 ✓proceed
 ✓professor
 ✓pronunciation
 ✓psalms
 ✓purposely
 ✓pursuit
 ✓putting
 ✓quiet
 ✓quite
 ✓quotations
 ✓rain
 ✓random
 ✓realize
 ✓really
 ✓recede
 ✓receipt
 ✓receive
 ✓recipient
 ✓recite

✓recollect
 ✓recommend
 ✓recommendation
 ✓recruit
 ✓referred
 ✓reign
 ✓rein
 ✓repeal
 ✓reproach
 ✓resistance
 ✓resistible
 ✓respectfully
 ✓responsible
 ✓restraint
 ✓revenue
 ✓ridicule
 ✓safely
 ✓scarcely
 ✓sciences
 ✓schedule
 ✓secretary
 ✓sensible
 ✓sentence
 ✓separate
 ✓separating
 ✓serenity
 ✓shepherd
 ✓shipping
 ✓shrewd
 ✓similar
 ✓sincerely
 ✓skilful
 ✓slipping
 ✓sociable
 ✓society
 ✓sovereign

✓stationary	✓truly	✓unnecessary
✓stationery	✓twelfth	✓until
✓stenography	✓typewritten	✓variety
✓stirred	✓tyranny	✓villain
✓stopped	✓thought	✓violence
✓strengthening	✓threw	✓visible
✓studying	✓through	✓vowel
✓successful	✓totally	✓Wednesday
✓successor	✓tragedy	✓were
✓suddenness	✓transient	✓witch
✓summary	✓sympathy	✓witness
✓summoning	✓synopsis	✓where
✓surely	✓telegram	✓whether
✓surplus	✓telephone	✓which
✓swimming	✓terrified	✓whistling
✓syllable	✓theater	✓wholesale
✓translate	✓though	✓wholly
✓treacherously	✓universities	✓wrong

Selected Words from Irving's "Sketch Book"

abbey	approbation	bridegroom
abstruse	arrant	buoyancy
acclamation	arrogance	capricious
acquitted	assiduity	cavalier
adamant	assorted	celerity
adversaries	asthmatic	Christian
adversity	austerity	chronicle
adust	authenticate	coach
alacrity	barbarian	comparison
Alhambra	baron	conciliate
allegorical	barren	congenial
apprehensive	benediction	connubial
amateur	benevolence	consign
ancient	benignity	contention
anticipation	besieged	corner

corroborate	Geoffrey	orthodox
culinary	Granada	ostensibly
curfew	gratitude	palpable
decorum	handkerchief	paroxysm
deference	hereditary	parsimony
delectation	holly	patrimonial
demeanor	hostility	pedagogue
despite	Ichabod	pedantry
determined	implicit	penury
devotee	importunate	perception
dexterous	impunity	pestilent
difference	impression	phantasm
dilapidation	indefatigable	phraseology
diligence	indigence	physiognomy
disclosure	inseparable	post-chaise
disputatious	intrepidity	precarious
docility	inveterate	predilection
dormant	labyrinth	privation
eagerness	lamentation	prodigy
electioneer	legend	proficiency
equipment	legibly	profession
errant	liable	querulous
exaltation	magazine	reciprocated
experimental	magnitude	recurrence
explicit	malediction	refractory
exultation	mansion	reiterated
facetious	memento	renegade
factotum	mitigate	ribaldry
falsetto	monarchical	rubicund
felicity	Nicholas	scantily
filial	oblivion	seized
formidable	obscenity	specter
fortitude	obscurity	spinster
frumenty	obsequious	solicitous
gallery	obsolete	solicitude
garish	opulence	sonorous

successful	undulating	vulnerable
superannuated	vandalism	wassail
superfluous	veracity	Westminster
tenacious	vicissitudes	wight
termagant	virago	wrathful
trencher	voyage	wreckage

SECTION III

CAPITALIZATION

1. The first word of every sentence should be capitalized.
2. The first word of every line of poetry should be capitalized.
3. Proper nouns should be capitalized.
4. Abbreviations of proper nouns should be capitalized.
5. Proper adjectives should be capitalized; such as, — *French, German, Italian, Miltonic*, with some exceptions, such as, — *titanic, oriental, stentorian*, and others. (The adjectives derived from personal names are less frequently capitalized than those coming from names of places. The dictionary should be consulted when any doubt is felt.)
6. O and I should always be capitalized.
7. Titles used in connection with names should be capitalized; as, the Hon. Theodore Roosevelt, the Reverend Campbell Morgan.
8. The first word of every direct quotation should be capitalized, except in cases where the quotation is begun in the middle of a sentence.
9. The first word and every important word in the title of a composition or book or article should be capitalized.

10. All words used in reference to the Deity should as a rule be capitalized.

(Observe variations in this rule in your reading. Sometimes, to avoid the use of too many capitals, the rule is not followed. Such is the case in the Bible, for instance. Personal pronouns used for the Deity are usually capitalized; relative pronouns, usually not.)

11. Words are frequently capitalized according to their company; thus, "street," "college," "school," and others are common nouns, but when associated with a name, they should be capitalized; as, Bond Street, Chestnut Street, Manchester College, Amherst College, Lawrence School, Hill School, etc.
12. Common nouns, adjectives, adverbs, verbs, prepositions, in fact any part of speech used at the beginning of topics in a plan or list, may be capitalized. The writing of the first topic with a capital letter obligates the writing of the rest similarly. Such capitals are called *topical capitals*.
13. Hyphenated words have only the first word of their combination capitalized, unless they are used in titles, in which case Rule 7 is followed: Mother-in-law, but "My Son-in-Law's Travels."
14. Personified or apostrophized words are frequently capitalized in both prose and poetry.

The weaver Winter its shroud had spun.

15. Important terms, such as Unity, Coherence, Emphasis, are sometimes capitalized for emphasis.

SECTION IV

PUNCTUATION

THE PICKWICK PAPERS

Charles Dickens

"Now," said Wardle, "what say you to an hour on the ice? You skate, of course, Winkle?"

"Ye — yes; oh, yes"; replied Mr. Winkle. "I — am *rather* out of practice."

"Oh, *do* skate, Mr. Winkle," said Arabella. "I like to see it so much."

"Oh, it is *so* graceful," said another young lady.

A third young lady said it was elegant, and a fourth expressed her opinion that it was "swanlike."

"I should be very happy, I'm sure," said Mr. Winkle, reddening; "but I have no skates."

This objection was at once overruled. Trundle had a couple of pair, and the fat boy announced that there were half a dozen more, down stairs; whereat Mr. Winkle expressed exquisite delight, and looked exquisitely uncomfortable.

Old Wardle led the way to a pretty large sheet of ice; where Mr. Bob Sawyer adjusted his skates with a dexterity which to Mr. Winkle was perfectly marvelous, and described circles with his left leg, and cut figures of eight; and inscribed upon the ice, without once stopping for breath, a great many other pleasant and astonishing devices, to the excessive satisfaction of Mr. Pickwick, Mr. Tupman, and the ladies; which reached a pitch of positive enthusiasm, when old Wardle and Benjamin Allen, assisted by the afore-said Bob Sawyer, performed some mystic evolutions which they called a reel.

Read the above passage as well as you can, observing carefully the punctuation.

Read it again, ignoring the punctuation. Ask your class-

mates to tell you what differences there were between the two readings, in your intonations of voice and in their understanding of the selection.

Punctuation can be heard and "felt" quite as distinctly as it can be seen. Its purpose is, to tell the reader how to group the ideas, how to modulate his voice for their proper expression, and how and when to pause. You and I unconsciously do all of these things when we read, but we may never have thought to give the credit to the commas, the semicolons, the periods, the exclamation and the interrogation points, the quotation marks. Ask yourself or your classmates just what influence each of the punctuation marks in the above passage had upon your voice. Take them up in order and discuss each one. Then compare the answers with the rules given below, and you will find that the two pretty nearly correspond.

Punctuation is therefore a most important element in our writing and we should take great care to make it accurate. Overpunctuation is worse than insufficient punctuation. If we must err we should not err by punctuating too much. Probably the most attention is needed for the uses of the comma and the semicolon; few of us are likely to make mistakes in the use of the period, the exclamation point, or the interrogation point, for these are always, or nearly always, used at ends of sentences. It is the "mid-points" that are troublesome and that consequently receive the most extended treatment below.

The Period (.) is used after abbreviations and at the close of declarative and most imperative sentences. If, however, an imperative sentence is exclamatory, the exclamation mark, not the period, is used. A row of three periods indicates that something has been omitted from the text: —

Dr. Mrs.
 N. Y. Cal.
 J. B. Everett, Esq.
 The window is open.
 Please lend me your book.
 Leave the room at once !
 . . . books in the running brooks.

The Interrogation Point (?) is used after a direct question, *not* after an indirect one :—

Where are you going ?
 “What have you been doing ?” he asked.
 He asked what I had been doing.

The Exclamation Point (!) is used after any expression of strong feeling, be it surprise, terror, grief, or any similar feeling :—

What a shame !
 Alas ! Alas !
 Sublime !
 What shall I do !

The Comma (,) is probably the most troublesome of punctuation marks, owing partly no doubt to its many uses. It is the mark of punctuation which groups words and phrases for our eye in order that we may adjust our voice and our mental grasp accordingly. It is used as follows :—

1. To designate omissions in headings and the other formal parts of a letter, as has been pointed out in the section dealing with Letter-writing :—

125 West Carlton St., N. Y.,
 Jan. 4, 1912.

2. To indicate omissions of words in sentences :—

John had a black suit ; Jim, a brown one.
 Scott is the author for my dreaming moods ; Shakespeare, for my restless ones.

3. To facilitate the reading of long numbers :—

9,184,268.
10,000,000.
89,163.

4. To separate quotations from the other parts of a sentence :—

“Perhaps,” said John, “you will find the door unlocked when you reach home.”

5. To mark off the nominative absolute or the noun of direct address from the rest of the sentence :—

The discovery having been made too late for publication, the papers could announce it only on their bulletins.

John, where are you going ?

6. To set off words, phrases, or clauses that anticipate their natural order :—

At the very beginning of the session, he was suddenly taken ill.
When I reached home yesterday, I found my mother ill.
Above, the cherries look ripe.
Beneath, I found my hat.

I hold that he who by act or word brings that principle into peril or disparagement, however honest his intentions may be, places himself in the position of one inflicting injury upon his own country and endangering the peace and all the most fundamental interests of Christian society. — GLADSTONE'S *Empire and Liberty*.

This use of the comma is rapidly losing ground except in those cases where the anticipating phrase or clause is of great length.

7. To separate words, phrases, or clauses that are explanatory or parenthetical :—

John, however, went the other way.

James, the head boy in the school, has been ill for two days.

Every one will come, I trust.

The boys, on the other hand, remained at home.

This book, in other words, made a way for itself before all others.

I saw Joseph, who is my cousin, enter the shop.

(If, however, the relative clause is restrictive, it is not set off by the comma. See page 569.)

8. To separate the coördinate clauses in a compound sentence if they are extremely long or if one makes a statement contrary to the other :—

He has an excellent record, but his report doesn't seem to show it.

He achieved first of all a knowledge of the rudiments of the great historical movements, and later, the influence of their workings.

9. To separate the dependent from the independent clause, particularly when it is extremely long :—

I must hurry, for the mail has come and I am expecting a letter from home.

I am open to your censure and will bear it, if I have overstepped the modesty I should have observed.

He has always been successful in business, because he has put his very heart and soul into it.

10. To mark off a series of words, phrases, or short clauses in the same type of expression when they are not connected by a conjunction. (See also No. 3 under the semicolon.)

It is a dull, dark, melancholy day.

It is a dark and melancholy day.

John, James, and Bill were all there.

(In such cases as this last, where *and* or another conjunction is used to connect the last two of a series, it is considered a little better to precede it with a comma.)

In spring, in summer, in autumn, or in winter, the old lane looks just the same.

11. To separate a long complex subject from its predicate, where the simple subject is far removed from the simple predicate: —

To have gone there without asking Mary and Alice to accompany us, would have been very discourteous indeed.

The Semicolon (;) is used: —

1. To denote a longer or more emphatic pause in a sentence than the comma can indicate: —

The last look on the sweet old face, lit up with a smile so unearthly, I keep with me yet; and when I think of the occurrence of that night, I know she went out on the other train, that never stopped at the poorhouse.

2. To avoid what is known as the “comma sentence”; that is, the sentence in which too many commas would give a confused sense were they not relieved by semicolons: —

I have not accustomed myself to hang over the precipice of disunion, to see whether, with my short sight, I can fathom the depth of the abyss below; nor could I regard him as a safe counselor in the affairs of this government, whose thoughts should be mainly bent on considering, not how the Union might be best preserved, but how tolerable might be the condition of the people when it shall be broken up and destroyed. — WEBSTER'S *Liberty and Union*.

3. To separate a series of clauses which require commas within themselves or which are not sufficiently closely related to be separated merely by commas: —

If discord and disunion shall wound it; if party strife and blind ambition shall hawk at and tear it; if folly and madness, if uneasiness under salutary and necessary restraints, shall succeed to sep-

arate it from that Union by which alone its existence is made sure, — it will stand, in the end, by the side of that cradle in which its infancy was rocked; it will stretch forth its arm, with whatever of vigor it may retain, over the friends who gather round it; and it will fall, at last, if fall it must, amidst the proudest monuments of its own glory, on the very spot of its origin!

— WEBSTER'S *Carolina and Massachusetts*.

Profoundly penetrated with this idea, I shall carry it with me to the grave, as a strong incitement to unceasing vows that heaven may continue to you the choicest tokens of its beneficence; that your union and brotherly affection may be perpetual; that the free Constitution, which is the work of your hands, may be sacredly maintained; that its administration in every department may be stamped with wisdom and virtue; that, in fine, the happiness of the people of these States, under the auspices of liberty, may be made complete by so careful a preservation and so prudent a use of this blessing, as will acquire to them the glory of recommending it to the applause, the affection, and adoption of every nation which is yet a stranger to it. — MCKINLEY'S *Washington's Foreign Policy*.

The Puritans are the patriarchs of liberty; they opened a new world on the earth; they opened a new path for the human conscience; they created a new society.

— EMILIO CASTELAR'S *Tribute to Lincoln*.

4. To precede, as a rule, such words or phrases as "viz." (videlicet), "i.e." (id est), "e.g." (exempli gratia), "for instance," "for example," "yet," "nevertheless," "however," etc.:—

He used a number of words expressive of unpleasant or repulsive things; e.g., "bah!" "pooh!" "disgusting."

The Colon (:) is used:—

1. After the salutation in a letter or any other formal introduction:—

My dear Sir:

After a few minutes he rose and spoke as follows:

In all such uses, however, it may be *followed* by a dash, or with less general acceptance, a comma and a dash may be used in its stead.

2. To introduce a quotation or a series of words, an illustration or explanation. In these various uses it will be noted that it takes the place of such words as, *that is, namely, for example, therefore*:—

He bought many articles of furniture: tables, chairs, beds, desks, etc.

I fear mother is unwell for she writes: "I shall be unable to return until next month."

The greatest difference between dramatic and oratorical action is in this: that in dramatic expression, revealing as it does the feelings of the speaker, our gestures, instead of reaching out toward the audience, are more frequently directed toward either the objects exciting our feelings or toward our own selves.

— SOUTHWICK'S *Steps to Oratory*.

3. To indicate a division in thought when the part that follows is explanatory or speculative:—

Burn it if you choose: you would at least get heat out of it once in that way. — FRANKLIN.

Self-command is often thought a characteristic of high breeding: and to a certain extent it is so, at least it is one of the means of forming and strengthening character. — RUSKIN.

The following sentences afford excellent illustration of the relations of the colon, comma, and semicolon:—

Remember always, you have two characters in which all greatness of art consists: First, the earnest and intense seizing of natural facts; then the ordering those facts by strength of human intellect, so as to make them, for all who look upon them, to the utmost serviceable, memorable, and beautiful. And thus great art is nothing else than the type of strong and noble life; for, as the

ignoble person, in his dealings with all that occurs in the world about him, first sees nothing clearly, — looks nothing fairly in the face, and then allows himself to be swept away by the trampling torrent, and unescapable force, of the things that he would not foresee, and could not understand: so the noble person, looking the facts of the world full in the face, and fathoming them with deep faculty, then deals with them in unalarmed intelligence and unhurried strength, and becomes, with his human intellect and will, no unconscious nor insignificant agent, in consummating their good, and restraining their evil. — *RUSKIN'S Great Art.*

The Dash (—) is used to denote an interruption in the thought. This may occur upon the introduction of a new idea; as in:—

Forgive — forget — and spare a sullen foe,

or in order to introduce explanatory matter, as in:—

We are seated — the Doctor and I — with our backs to the wall,

in which case the dash has about the same significance as the parentheses.

The dash may also be used:—

1. After the salutation of a letter, alone or with the comma or the colon.

2. Before an example, an explanation, a group of related ideas, or a group of things, — usually with the comma or the colon; as:—

The following cities are in Ohio, — Cleveland, Columbus, Dayton.

Night brings bright hours and dreams of flowers
And that balm to the weary — Rest.

Quotation Marks (“ ”) 1. To indicate direct speech:—
“ I shall go,” said the boy.

2. When quotations are made from another's writing, however brief the passage, unless the fact that the material is borrowed is indicated by a change of type or in some other fashion:—

“Life is real; Life is earnest,” says the poet Longfellow.

3. When titles of any sort are used, though these may be denoted by variation of type, Roman capitals, or Italics:—

He was reading Stevenson's “Treasure Island.”

4. When special attention is called to single words, in order to separate them from the other words in the sentence:—

“Horses” is plural number.

“In” is a preposition.

The Hyphen (-) is used in compound words to separate the parts of which they are composed:—

to-morrow

son-in-law

The tendency is for words to outgrow hyphenation and this tendency should be encouraged. The fewer hyphenated words we have, the simpler our language becomes.

The hyphen is also used to indicate the division of a word at the end of a line. This division should always occur between syllables. If you are in doubt as to the syllabic division, consult your pocket dictionary. Monosyllabic words cannot of course be divided.

The hyphen is also sometimes used to separate two vowels in a word where they occur in separate syllables; as:—

co-operation

co-education

The **Diæresis** (· ·) may, however, be used over the latter vowel in all such cases:—

coöperation

Parentheses () and **Brackets** [] are used to inclose certain expressions that are not only independent of the rest of the sentence but so far apart or removed from it in meaning as to be unnecessary for complete sense. The material in them is usually complementary; that is, given to the reader simply because it happens to suggest itself in connection with the subject under discussion. The brackets denote a somewhat more remote relation than the parentheses. Both should be used sparingly:—

James Brown [1810–1890] died of a complication of diseases (the doctors were uncertain as to the definite cause of death) at his home in Boston after a most adventurous life.

Brackets are also used when it is necessary to insert any word or words in a quotation.

“ Lord God of Hosts, be with us yet,
Lest we [the English] forget; lest we forget!”

The **Apostrophe** (') denotes the possessive case, — *John's hat, Mary's shawl, the boys' coats*; the omission of letters in a word, — *'neath, e'er, thou'lt*; and the plural of letters, figures, and signs of any kind, — *s's, 4's, ¶'s*:—

If they aren't careful the typesetters will not be able to tell the editor's *t's* from his *i's*.

EXERCISES

- I. Account for all the punctuation marks in the excerpts on pages 315–317.
- II. Punctuate the following sentences, giving reasons for your punctuation in each case. Read each one aloud before punctuating it:—

1. no word to any man he utters abed or up to young or old
but ever to himself he mutters poor harry gill is very
cold abed or up by night or day his teeth they chatter
chatter still now think ye farmers all i pray of goody
blake and harry gill
2. the door of the apartment opens the eye of the depart-
ing sage is turned to see who enters it is a friend who
brings him the first printed copy of his immortal
treatise
3. o im so tired ive done nothing but run for doctors all day
long come bob ill tell mama what a good boy you are
if you will
4. do you want a criminal my lords my lords no example of
antiquity nothing in the modern world nothing in the
range of human imagination can supply us with a
tribunal like this
5. but whatever our fate be assured be assured that this dec-
• laration will stand it may cost treasure and it may
cost blood but it will stand and it will richly com-
pensate for both.
6. just then there was heard a double roar that shook the
place both wall and floor everybody looked to the door
it was a roar it was a growl the ladies set up a little
howl and flapped and clucked like frightened fowl
7. he then flung him away with all the force he could muster
and the violence of his fall precipitated mrs squeers
over an adjacent form squeers striking his head against
the same form in his descent lay at his full length on
the ground stunned and motionless
8. listen my children and you shall hear of the midnight ride
of paul revere on the eighteenth of april in seventy
five hardly a man is now alive who remembers that
famous day and year
9. we do not preach that all is disappointment the dreary
creed of sentimentalism but we preach that nothing
here is disappointment if rightly understood

10. john samuel bewley monsell clergyman born st columbs londonderry ireland 1811 died guilford surrey 1875 was graduated from trinity college dublin in 1832
 11. this improvement is due to two causes the advent of the carpet mill and the simultaneous exclusion of saloons from the town under a local option law
 12. refined educated widely traveled young man desires position as secretary or foreign representative to some first class firm highest references address r 216 this office
 13. though the book has undoubted faults they are those arising from a sincere and high purpose
 14. without gladstones prophetic dignity disraelis oriental fervor joe chamberlains businesslike enthusiasm or lloyd georges emotional ecstasy which makes men shed tears at meetings and cry aloud thank god for lloyd george without any picturesque quality whatever how is bonar law to seize hold of the mass of people as these others have done and swing them in the direction he wants them to take.
 15. or shall we have a tariff recommended by a tariff commission with power to inquire into costs of production conditions of labor and wages and cost of protection to the consumer administered with an eye to the workmans pay envelope as well as to the employers pocket and with the presumption in favor of the consuming public wherever cost to the consumer exceeds benefit to the producing class.
- III. Correct the punctuation of the following passages, first by reading aloud as they now stand, then by reading them aloud as they should be written. After the correct reading the proper punctuation can be inserted:—
1. Thus gentlemen we see that. A mans' country is not a certain area of land. But it is principle and patriotism, is loyalty to that principle!
 2. Sir I am delighted, to see you here. And looking so well

your sudden arrival at Bath made me apprehensive for your health.

3. Good Morning John : I am very glad to see you looking ; through the paper yesterday I saw that you had arrived !
4. You refer to Mr. James of course. You are going to his lecture, he is very noted ; you know he has never been here before ?
5. He does everything well of course, I wouldn't say this to him however some people do it all the time ; and as a result he is becoming spoiled.
6. John Bill and Harry all know their work ; for the class recitation but they will not have the experiments done ; I fear.
7. But he had marked peculiarities. He was very clever but he was also tremendously stubborn, said Miss Evans.
8. In the book that I read Thackerays' English humorists ; I found much to amuse me.
9. Care indeed ? He doesnt look like one who cared very much about anything Im sure !
10. The honorable member from Surrey Mr. Jay has referred to my coal bill ; applause and shouts of hear, hear.
11. There is something thrilling, in one passage of Mr Roosevelts utterance. — "in order to succeed we need leaders of inspired idealism leaders, to whom are granted great visions who dream greatly and strive to make their dreams come true — who can kindle the people with the fire from their own burning souls ; the leader for the time being whoever he may be is but an instrument ; to be used until broken and then to be cast aside. And if he is worth his salt he will care no more when he is broken than a soldier cares when he is sent where his life is forfeit ; in order that the victory may be won. In the long fight for righteousness the watchword for all of us is spend and be spent, it

is of little matter whether any one man fails or succeeds but the cause shall not fail for it is the cause of mankind.

SECTION V

FIGURES OF SPEECH

By figures of speech we mean the use of comparisons in language for the sake of making it more effective and more beautiful. These must therefore be *unusual* comparisons, not ordinary ones. They are stated according to various methods, each having a particular name of its own.

A **Simile** is an expression of similarity between two persons or things that are in most respects totally unlike. The comparison is usually expressed by means of "like" or "as," sometimes also by "than" and "seem":—

The little bird sits at his door in the sun
Atilt like a blossom among the leaves. — LOWELL.

His words were shed softer than leaves from the pine. — *Ibid.*

But:—

I'm as cold as ice,

is not a good simile for it is far too ordinarily used to be suggestive; nor is:—

John is as tall as James,

for "John" and "James" are not sufficiently unlike. We see, then, that similes vary in value, according as the similarity expressed is really suggestive and at the same time true.

A **Continued** or **Homeric simile** is one in which the comparison is carried through many lines. As a rule such similes are introduced with the word "as" and concluded with "so," the former being called the word of introduction, the latter, of conclusion.

To illustrate : —

As some rich woman, on a winter's morn,
 Eyes through her silken curtains the poor drudge
 Who with numb blackened fingers makes her fire —
 At cockerow, on a starlit winter's morn,
 When the frost flowers the whitened window-panes —
 And wonders how she lives, and what the thoughts
 Of that poor drudge may be ; so Rustum eyed
 The unknown adventurous youth, who from afar
 Came seeking Rustum, and defying forth
 All the most valiant chiefs. — MATTHEW ARNOLD.

The name " Homeric " is applied to such similes because they were much used by Homer. It is also sometimes called the " Greek simile," " the epic simile," or the " sustained simile."

A **Metaphor** implies or states a comparison between two persons or objects usually unlike, without the use of any special words to indicate the comparison. Thus, the omission of " like " or " as " from a simile usually leaves a metaphor, and, conversely, the insertion of those words in a metaphor produces a simile. The following quotations illustrate the figure of metaphor : —

Thy word is a lamp unto my feet, and a light unto my path.

Life is a leaf of paper white

Whereon each one of us may write. — LOWELL.

A **negative metaphor** is one in which the suggested comparison is contradicted by means of the word " not." The comparison is suggested or made, but the truth of it is denied ; for example : —

You are not blocks, you are not stones, but men.

— SHAKESPEARE.

The **Mixed metaphor** results when two or more contradictory metaphors are used in the same sentence. It should be avoided of course; except where intended humor is based upon it:—

Thy word is a lamp unto my feet and a key unto my path.

Personification is the attributing of human life or characteristics to inanimate objects; it is the speaking of these inanimate objects as if they were human or personal. To illustrate:—

Laughter holding both his sides. — MILTON.

The sea waves sobbed with sorrow. — WHITTIER.

Apostrophe is the speaking to inanimate objects as if they were human and personal, as if they had all the characteristics that you and I have. It must be carefully observed that the main difference between Personification and Apostrophe is in the person, — the one is always in the third person (speaking *about*), the other is second (speaking *to*). Examples of Apostrophe are:—

Thou hast taught me, Silent River,
Many a lesson, deep and long. — LONGFELLOW.

Hence, loathed Melancholy! — MILTON.

O death, where is thy sting? O grave, where is thy victory?

Allegory is a continued metaphor or personification or apostrophe, usually prolonged for the purpose of teaching some abstract truth in an agreeable manner. The whole of *The Vision of Sir Launfal* is an allegory by means of continued metaphor for the purpose of enforcing the truth and beauty of charity; but that portion of the poem which tells of the little brook (Prelude to Part II) is an allegory by means of continued personification, merely for the purpose of add-

ing to the richness of the poem through the play of fancy. Spenser's *Faerie Queene*, Bunyan's *Pilgrim's Progress*, many of the Psalms, are likewise allegories.

Metonymy is the use of a sign for the thing meant, the use of one name for another which is suggested. Thus, when we read:—

The pulpit is a great power,

we know that "pulpit" is used as a sign for something signified; we know that it is the man in the pulpit and his sermon that are meant. So also we hear of:—

The power of the *press*.

The mightiness of the *sword*.

The bane of the *bottle*.

The man of good *heart*.

Metonymy and metaphor are very often confused by students. This confusion will be avoided if the definitions are studied side by side, and if it is remembered that the metonymy is not convertible into a simile as is the metaphor.

Synecdoche is the statement of a part for the whole, or of the whole for a part:—

Give us this day our daily *bread*.

Here, "food" is meant, and not "bread" alone. It is therefore the statement of a part for the whole. Examine also the following:—

Twenty hands are employed in the factory.

There were one hundred head of cattle in the drove.

Hyperbole is deliberate exaggeration for the purpose of producing some definite or startling effect. All figures are more or less hyperbolic, of course, but if these definitions and examples are carefully studied, it will be seen that hyper-

bole is a separate and distinct figure of speech. To be genuine, it must not combine with others, yet in combination with simile or metaphor or some other figure its effect may be heightened :—

Starving to death. A perfectly lovely book. Dressed to kill.

Euphemism is the use of indirect or softened words and expressions in uttering unpleasant thoughts :—

“She has passed away” for “she is dead.”

“He prevaricates” for “he lies.”

“After this mortal change” for “after death.”

Antithesis is a contrast of words or ideas in an expression :—

To be or not to be.

I come to bury Cæsar, not to praise him.

Deeds show what we are ; *words*, what we should be.

Irony can hardly be called a figure of speech, though it is usually so classed. Rather, it is not so much a method of getting at a meaning, as a meaning in itself. It makes use of any figure it chooses, or of all of them, in order to direct subtle satire at some one or at something. It is satire cloaked in figurative language :—

What has the gray-haired prisoner done?

Has murder stained his hands with gore?

Not so ; his crime is a fouler one —

God made the old man poor. — WHITTIER.

Climax¹ is the statement of a series of thoughts in the order of their importance, the most important of all being placed last. To illustrate :—

¹ See page 359.

Duncan is in his grave ;
 After life's fitful fever he sleeps well ;
 Treason has done his worst, nor steel, nor poison,
 Malice domestic, foreign levy, nothing,
 Can touch him further. — SHAKESPEARE.

Anticlimax is the statement of a series of thoughts in order of importance until a last is reached which is absurdly or ironically weak. The value of anticlimax hinges altogether upon the effectiveness of this "break-down" point at the end. There must be seriousness up to that point. Hence, the anticlimax depends to a large extent upon surprise for its effect :—

I am thinking, if Aunt knew so little of sin,
 What a wonder Aunt Tabitha's aunt must have been ;
 And her grand-aunt, — it scares me ! — HOLMES.

Interrogation is a question to which no answer is expected. It is used merely for poetic effect :—

What is so rare as a day in June ?
 Fear ye foes who kill for hire ?

Epithet is the apt coupling of an adjective with a noun, so that one is never heard without suggesting the other :—

The bold Sir Bedivere.
 The lily maid of Astolat.
 Golden hours.

EXERCISES

- I. Compose figures illustrative of those you have just studied.
- II. Take a page of some novel or poem and search it for figures of speech. Explain their purpose and effectiveness.
- III. Explain the figures in the following quotations. Reexpress each one in direct language. What is lost by this process ?—

1. The frost will bite us soon ;
 His tooth is on the leaves :
 Beneath the golden moon
 We bear the golden sheaves.
 — JOHN DAVIDSON'S *Harvest-Home Song*.
2. That Youth's sweet-scented manuscript should close !
 — EDWARD FITZGERALD'S *Rubaiyat of Omar Khayyam*.
3. How they'll greet us ! — and all in a moment his roan
 Roll'd neck and croup over, lay dead as a stone.
 — BROWNING'S *How They Brought the Good News from Ghent to Aix*.
4. Fear death ? — to feel the fog in my throat,
 The mist in my face,
 When the snows begin, and the blasts denote
 I am nearing the place,
 The power of the night, the press of the storm,
 The post of the foe. — BROWNING'S *Prospice*.
5. The blessed damozel lean'd out
 From the gold bar of Heaven.
 — DANTE GABRIEL ROSSETTI'S *The Blessed Damozel*.
6. And all the world was bright with her through him :
 But dark with strife,
 Like Heaven's own sun that storming clouds bedim,
 Was all his life.
 — SWINBURNE'S *On the Monument erected to Mazzini at Genoa*.
7. When at close of winter's night
 All the insect world's a-wing.
 — WILLIAM JOHN COURTHOPE'S *Birdcatcher's Song*.
8. In the heart of the white summer mist lay a green little piece
 of the world. — WILLIAM CANTON'S *Karma*.
9. Like a wakening wraith it rose from the grave of the buried sun.
 — ROSAMUND MARRIOTT WATSON'S *Le Mauvais Larron*.

10. Wales England wed ; so was I bred.
 'Twas merry London gave me breath.
 I dreamt of love, and fame : I strove.
 But Ireland taught me love was best :
 And Irish eyes, and London cries, and streams of Wales, may
 tell the rest.
 What more than these I asked of life, I am content to have from
 death. — ERNEST RHYS' *An Autobiography*.
11. I loved to hold my liquid way
 Through floods of living light ;
 To kiss the sun's bright hand by day,
 And count the stars by night.
 — ERNEST CHARLES JONES' *Earth's Burdens*.
12. O, Paradise, O Paradise,
 Who doth not crave for rest ?
 — FREDERICK WILLIAM FABER.
13. Life and Thought have gone away,
 Side by side,
 Leaving door and windows wide :
 Careless tenants they. — TENNYSON'S *The Deserted House*.
14. From little signs, like little stars.
 — COVENTRY PATMORE'S *Honorias Surrender*.
15. O Wind, thou hast thy kingdom in the trees.
 — MICHAEL FIELD'S *Wind of Summer*.
16. The breaths of kissing night and day.
 — FRANCIS THOMPSON'S *Dream-Tryst*.
17. O Child of Nations, giant-limbed,
 Who stand'st among the nations now,
 Unheeded, unadored, unhymned,
 With unanointed brow.
 — CHARLES G. D. ROBERT'S *Canada*.

18. On other fields and other scenes the morn
 Laughs from her blue, — but not such scenes as these.
 — CHARLES G. D. ROBERT'S *Burnt Lands*.
19. Hark the gossip of the grasses.
 — CHARLES G. D. ROBERT'S *Afoot*.
20. While the hob kettle sings,
 Margery, Margery, make the tea.
 — WILLIAM WILFRED CAMPBELL'S *A Canadian Folk-Song*.

SECTION VI

PROSODY

PROSE AND POETRY

Prose and poetry differ generally in two respects, form and content. In form, poetry is metrical and rhythmical; it usually rhymes and abounds in figures of speech. In subject matter or content, poetry is usually more exalted than prose because it deals with more emotional, more imaginative subjects. On the other hand, prose may deal with subjects just as elevated as those of poetry and it may be musical, figurative, and rhythmical. This is true of much of the prose of such writers as Ruskin, Pater, and De Quincey, and the name of Prose Poems has sometimes been applied to certain of their works. But, where prose has all these qualities of poetry, it nevertheless differs from it always in that it is not metrical; that is, its rhythm or lilt is not constant enough to allow of definite and regular measuring or "metering."

VERSE

Verse is low-grade poetry. It complies with only two of the essentials above given, meter and rhyme. It does not

deal with great subjects, but with trivial ones; it does not employ figures of speech except for the sake of humor or irony or anticlimax. It is never dignified or exalted. **Doggerel** is the name given it when it is especially trivial in its content and crude in its form. The best illustrations of it are the popular limericks and the "catch" advertisements in verse.

This word **verse**, however, has another significance in the study of poetry. A single line of poetry is a verse, and we must accustom ourselves to this name or we shall be confused. It is a mistake to call a group of lines a verse, as is so often done.

METER AND RHYTHM

Perhaps you like to keep step with your friend as you walk with him. This is the natural instinct in all of us for rhythm. Rhythm is one of the first principles of nature: it is the recurrence of emphasis or stress at certain intervals, more or less regular. We see it in the ocean waves, in the rising and setting of the sun, in the blossoming and death of the flowers, and in many other phases of nature. Meter is the measure of this emphasis or stress, the regulator of it. If, when you and I are walking down the street in perfect rhythmical step, some one should follow us and measure our steps, he would be taking the meter, so to speak. He would discover a certain regularity in our footfalls. This illustrates somewhat crudely the difference existing between rhythm and meter. When we apply a measure to poetry we accomplish what is known as **Scansion**; that is, we *scan* closely to ascertain the exact measure. The name of our unit of measure of scansion is the **foot**. The foot is that unit which contains one accented or emphasized or stressed syllable and one or two unstressed syllables. The method of mark-

ing these parts of a foot varies with different writers. All of these :—

$\begin{array}{l} x \\ \bar{_} \\ - \end{array} \left. \vphantom{\begin{array}{l} x \\ \bar{_} \\ - \end{array}} \right\} \text{are used for accented syllables ;}$

and these :—

$\begin{array}{l} a \\ \vee \\ \smile \end{array} \left. \vphantom{\begin{array}{l} a \\ \vee \\ \smile \end{array}} \right\} \text{for unaccented syllables.}$

$\begin{array}{l} a \ x \\ \text{away} \end{array}$

$\begin{array}{l} \vee \ \bar{_} \\ \text{away} \end{array}$

$\begin{array}{l} \smile \ - \\ \text{away} \end{array}$

We shall make use of the last, the macron ($\bar{_}$), for stressed syllables; the breve (\vee) for unstressed syllables.

KINDS OF FEET

There are two general kinds of Feet; dissyllabic and trisyllabic. The dissyllabic consists of two syllables; the trisyllabic, of three syllables. In naming the different kinds of each of them, we shall give the noun first and the adjective form of it in the parenthesis immediately after it.

The **Iambus** (iambic), the most frequently used foot in English verse, is a dissyllabic foot whose accent is on the second syllable :—

$\begin{array}{ccc} \vee \ \bar{_} & \vee \ \bar{_} & \vee \ \bar{_} \\ \text{away} & \text{survive} & \text{conceive} \end{array}$

$\begin{array}{c} \vee \ \bar{_} \vee \ \bar{_} \vee \ \bar{_} \vee \ \bar{_} \\ \text{And } \bar{_} \bar{_} | \text{awoke} | \text{and found} | \text{me here.} \end{array}$

— KEAT'S *La Belle Dame Sans Merci*.

The **Trochee** (trochaic) is a dissyllabic foot accented on the first syllable :—

$\begin{array}{ccc} \bar{_} \ \vee & \bar{_} \ \vee & \bar{_} \ \vee \\ \text{happy} & \text{coming} & \text{gorgeous} \end{array}$

$\begin{array}{c} \bar{_} \ \vee \ \bar{_} \ \vee \ \bar{_} \ \vee \\ \text{Pressed the} | \text{mob in} | \text{fury.} \end{array}$

— WHITTIER'S *Barclay of Ury*.

The **Spondee** (spondaic) is a dissyllabic foot of two stressed syllables. It does not commonly occur in English poetry, for the reason that few English words are evenly accented. It is used mostly in combination with other kinds of feet :—

$\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$
 If we all|of us end|in being|our own|corpse cof|fins at last.
 — TENNYSON'S *Vastness*.

The **Dactyl** (dactylic) is a trisyllabic foot whose stress is on the first syllable :—

$\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$
 happiness glorious lingering

$\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$
 Make no deep|scrutiny
 Into her|mutiny.

— HOOD'S *The Bridge of Sighs*.

The **Anapest** (anapestic) is a trisyllabic foot whose accent is on the third syllable :—

$\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$
 intercede understand disagree

$\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$
 And his low|head and crest,|just one sharp|ear bent back
 For my voice,|and the oth|er pricked out|on his track.

— BROWNING'S *How they Brought the Good News from Ghent to Aix*.

The **Amphibrach** (amphibrachic) is a trisyllabic foot with the accent on the second syllable :—

$\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$
 receiving completing refreshment

$\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$ $\bar{\cup}$
 Three sailors|went sailing|away to|the west.

— KINGSLEY'S *The Three Fishers*.

KINDS OF VERSE

Monometer verse is verse of one accented syllable, or of one foot. It occurs rarely except in combination with other longer verses :—

Thirty nobles saddled with speed ;
(Hurry).

— NORTON'S *King of Denmark's Ride*.

It is probably met with in humorous doggerel more than in poetry :—

A book,
A maid,
A nook,
And shade.

Dimeter is verse of two accented syllables :—

This doth remain
To ease my pain.

— PEELE'S *Colin's Passion of Love*.

Trimeter is verse of three accented syllables :—

They pass the cradle head
And there a promise shed ;
They pass a moist new grave,
And bid rank verdure wave.

— HARRIET MARTINEAU'S *On, On, Forever*.

Tetrameter is verse of four accented syllables :—

Come, pensive nun, devout and pure,
Sober, steadfast, and demure.

— MILTON'S *Il Penseroso*.

Pentameter is verse of five accented syllables. This and tetrameter are the two most popular verses in English poetry :—

Nuns fret not at their convent's narrow room;
And hermits are contented with their cells.

— WORDSWORTH'S *Sonnets*.

Hexameter is verse of six accented syllables :—

And, as she pressed once more the lifeless head to her bosom.

— LONGFELLOW'S *Evangeline*.

Heptameter is verse of seven accented syllables :—

No, we are here to wait and work and strain our banished eyes.

— COSMO MONKHOUSE'S *A Dead March*.

Oh, East is East, and West is West, and never the two shall
meet. — KIPLING'S *Ballad of East and West*.

Octometer is verse of eight accented syllables :—

Innocence seethed in her mother's milk, and Charity setting the
martyr aflame. — TENNYSON'S *Vastness*.

Heptameter and Octometer are not common in English poetry. They are too long and are usually divided, the heptameter into tetrameter and trimeter, the octometer into two tetrameter verses.

IRREGULARITIES IN SCANSION

We have seen in many of the above illustrations, that, while the proper number of accents is always to be found, the poetic feet vary. Thus the heptameter above from Tennyson's *Vastness* has different feet in it, — dactylic, trochaic, and iambic. The one rule is that a single "time" must always prevail. The line must have a dactylic, or an iambic, or a trochaic swing to it. If, for variety, other feet are employed, they must not be so used as to upset the prevailing meter.

Sometimes in reading a verse of poetry we have been con-

scious of a pause forced upon us which has not been due to punctuation. This place of pause is called the *Cæsura*, and it is the natural, instinctive pause of expressional grouping. Even the merest conversation in which you and I indulge has in it these groups of expression, although we may be quite unconscious of them. Usually the *Cæsura* occurs in the early part of the verse. It may interrupt a foot, breaking it in two. It is particularly noticeable in dramatic poetry because particularly necessary for the actor. But it is found in all good poetry. It is indicated in the following examples by the vertical lines:—

And this our life|exempt from public haunt.

— SHAKESPEARE'S *As You Like It*.

And all the men and women|merely players.

— SHAKESPEARE'S *As You Like It*.

Then saw they|how there hove a dusky barge

Dark as a funeral scarf|from stem to stern.

— TENNYSON'S *Passing of Arthur*.

An *Acatalectic* verse (or one with a strong ending) is one that has a certain number of completed feet.

A *Catalectic* verse (or one with a weak ending) is one that has an uncompleted foot at the end:—

The snow|had begun|in the gloam|ing.

— LOWELL'S *The First Snowfall*.

This incomplete foot may combine with the first foot of the next line to make a complete one:—

The snow|had begun|in the gloam|ing,

And bus|ily all|the night.

By **Poetic license** is meant the various liberties a poet may take with language in order to make it conform with the rules of poetry. He may abbreviate words; *e'er* for *ever*; he may invert the grammatical order of a sentence; he may use old or archaic words in order to create a certain atmosphere; he may take liberties in the construction of rhymes; he may change the accent of a word, and so on. All of these are his privileges as a poet, but if he carries them to the point of artificiality his work suffers. We should look into them in any poem we read to see just what is gained or lost through them.

VERSE ENDINGS — RHYME

Rhyme is correspondence in sound between or among words. When this occurs at the ends of certain verses, it is called **End rhyme**. When it occurs between the middle and the end word of a verse it is called **Middle** or **Medial** or **Internal rhyme**.

The feast is set, the guests are met.

— COLERIDGE'S *The Ancient Mariner*.

A word cannot be used to rhyme with itself. Poets sometimes make a word that has two meanings rhyme with itself when they use it in both meanings but this is not regarded as good. It is called **Identical rhyme**.

Care should be taken by the good poet to have his rhyming accurate; although even the best poets are sometimes offenders, as some of the following quotations will prove. *Go* rhymes with *throw* but not with *to* or *do*. The sounds of two words may be different though their spelling is alike, and *vice versa*.

Rhyme, it must always be remembered, has reference to

the ear, — the sense of sound. The **Visual rhymes**, therefore, such as, *song* with *among*, *holy* with *jolly*, *droop* with *hoop* — are not allowable in English poetry. The most common errors in English rhyming are probably due to visual rhyme. *Again* does not rhyme with *vain* or *rain*, in spite of the fact that the spelling is similar.

Pentameter poetry that does not rhyme is called **Blank verse**. Such poetry is not separated into stanzas but is paragraphed as prose is, by means of indentions. An **End-stopt** line in blank verse is one whose meaning is concluded at the end; a **Run-on** line requires the next verse to complete its meaning.

End-stopt :—

Come, thick night, 4

And pall them in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor Heaven peep through the blanket of the dark,
To cry "Hold ! hold !" — SHAKESPEARE'S *Macbeth* .

Run-on :—

It little profits that an idle king,
By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race. — TENNYSON'S *Ulysses* .

When the rhyming syllables at the end of verses are the last in those verses, the end rhyme is called **Masculine** or **Single**; when next to the last syllables rhyme, it is called **Feminine** or **Double rhyme**. Sometimes even the last three of a verse may rhyme, in which case we call it a **Triple rhyme**.

It is buried and done with,	(double)
The love that we knew ;	(single)

Those cobwebs we spun with (double)
 Are beaded with dew. (single)

— SYMOND'S *Farewell*.

Touch her not scornfully, (triple)
 Think of her mournfully.

— HOOD'S *Bridge of Sighs*.

THE STANZA

A **Stanza** (called by the Greeks a *strophe*) is a group of verses which are held together by some system of end rhymes, those verses of the same rhyme sound being started, in stanzas of more than three verses, on separate margins. By lettering the ends of rhyming verses with the same letter, we can indicate both the number of verses in the stanza and the system of rhyme employed.

A **Couplet** consists of two consecutive rhyming verses, $\left\{ \begin{array}{l} a \\ a \end{array} \right.$

The two most commonly used types are the Heroic Couplet and the Octosyllabic Couplet.

The **Heroic couplet** is a stanza of two consecutive rhyming verses of iambic pentameter. The name *heroic* is applied to it because of its popular use for heroic stories in poetry :—

Order is Heav'n's first law; and this confest, *a*
 Some are, and must be, greater than the rest. *a*

— POPE'S *Essay on Man*.

The **Octosyllabic couplet**, or the short rhyming couplet, consists of two consecutive rhyming verses of iambic tetrameter :—

He looks to her and rushes on *a*
 Where life is lost, or freedom won. *a*

— BYRON.

A **Tercet** is a stanza of three consecutive rhyming verses :—

Father! the little girl we see	a
Is not, I fancy, so like me;	a
You never hold her on your knee.	a

— LANDOR.

A **Quatrain** is a stanza of four consecutive verses inter-rhymed according to one of the following schemes :—

(1)	(2)	(3)	(4)	(5)
a	a	a	a	a
b	b	a	b	b
a	b	b	c	a
b	a	a	b	c

The first is the rhyme scheme of the **Heroic quatrain**, in which the verses are all iambic pentameter :—

No farther seek his merits to disclose,	a
Or draw his frailties from their dread abode,	b
(There they alike in trembling hope repose)	a
The bosom of his Father and his God.	b

— GRAY'S *Elegy*.

The second is sometimes called the **In Memoriam stanza** because Tennyson used it to such perfection in his poem of that name, from which we quote :—

Strong Son of God, immortal Love,	a
Whom we, that have not seen thy face,	b
By faith and faith alone embrace,	b
Believing where we cannot prove.	a

The third is the famous **Omar quatrain**, named from Fitzgerald's translation of *The Rubaiyat of Omar Khayyam*, as follows :—

The Moving Finger writes; and, having writ, *a*
 Moves on: nor all your piety nor wit *a*
 Shall lure it back to cancel half a line, *b*
 Nor all your tears wash out a word of it. *a*

The **Ballad stanza** is a quatrain usually of rhyming system (4) or (5) though it may also be rhymed as in (1), but verses one and three must be iambic tetrameter and verses two and four, iambic trimeter. In other words, two iambic heptameter verses are divided respectively into tetrameter and trimeter.

Thus:—

The one of them was clad in green, *a*
 Another was clad in pall; *b*
 And then came in my lord Barnard's wife, *c*
 The fairest amongst them all. *b*

But any system of *interrhyme* in four consecutive verses of poetry makes a quatrain, — the above are special forms only.

A **Quintet** is a stanza of five consecutive interrhymed verses according to some definite system. The popular limerick is a quintet rhyming according to the third system here given:—

(1)	(2)	(3)	(4)
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>c</i>	<i>b</i>	<i>b</i>
<i>b</i>	<i>c</i>	<i>b</i>	<i>a</i>
<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>

In after days when grasses high *a*
 O'ertop the stone where I shall lie, *a*

Though ill or well the world adjust *b*
 My slender claim to honored dust, *b*
 I shall not question nor reply. *a*

— DOBSON'S *In After Days*.

A **Sestet** is a stanza of six consecutive verses interrhymed according to some definite scheme:—

(1)	(2)	(3)	
<i>a</i>	<i>a</i>	<i>a</i>	
<i>b</i>	<i>a</i>	<i>b</i>	
<i>a</i>	<i>b</i>	<i>a</i>	
<i>b</i>	<i>c</i>	<i>b</i>	<i>etc.</i>
<i>a</i>	<i>c</i>	<i>c</i>	
<i>b</i>	<i>b</i>	<i>c</i>	

Leave me a little while alone, *a*
 Here at his grave that still is strown *a*
 With crumbling flower and wreath; *b*
 The laughing rivulet leaps and falls, *c*
 The thrush exalts, the cuckoo calls, *c*
 And he lies hushed beneath. *b*

— AUSTIN'S *At His Grave*.

A stanza of seven verses is usually written in the form of **Rhyme Royal**, which is illustrated below. Its verses must be written in iambic pentameter. Seven verses of any meter, however, may be interrhymed and thus form a stanza, called a **Heptad**.

Now voucheth safe this day, ere it be night, *a*
 That I of you the blissful sound may hear, *b*
 Or see your colour like the sunnē bright, *a*
 That of yellowness haddē never peer. *b*
 Ye be my life ! ye be mine heartēs steer ! *b*
 Queen of comfort and goodē company ! *c*
 Beth heavy again or ellēs mote I die. *c*

— CHAUCER'S *Complaint to His Purse*.

The **Octet** is a stanza of eight verses, interrhymed. Usually the octet consists of two quatrains, independent of each other in rhyme, but connected in thought. In the illustration below, however, we see a continuation of both:—

The pea is but a wanton witch,	a
In too much haste to wed,	b
And clasps her rings on every hand ;	c
The wolfsbane I should dread ;	b
Nor will I dreary rosemarye,	d
That always mourns the dead ;—	b
But I will woo the dainty rose,	e
With her cheeks of tender red!	b

— THOMAS HOOD'S *Flowers*.

The **Spenserian stanza** is a stanza of nine verses, interrhymed, the first eight of which are iambic pentameter and the ninth, iambic hexameter. This long ninth verse is sometimes called an **Alexandrine**. The stanza was used by Spenser in his *Faerie Queene*; hence its name:—

Under thy mantle black there hidden lie	a
Light-shunning Theft, and traitorous Intent,	b
Abhorred Bloodshed, and vile Felony,	a
Shameful deceit, and Danger imminent,	b
Foul Horror, and eke hellish Dreariment :	b
All these I wot in thy protection be,	c
And light do shun for fear of being shent :	b
For light y-like is loathed of them and thee ;	c
And all that lewdness love do hate the light to see.	c

— SPENSER'S *Faerie Queene*.

A **Sonnet** is a poem-stanza of fourteen verses of iambic pentameter. The thought is usually complete unto itself, hence our above definition, poem-stanza. Sometimes sonnets are written in sequence, but even then each one may be culled

out and found to be more or less independent of the rest. The sonnet consists of two distinct parts, the octet or octave, and the sestet, each with its subdivision of the thought.

Sonnets are variously named according to the rhyming system employed in them. The **Shakespearian** or **English** consists of three quatrains and a final couplet; thus:—

a b a b, c d c d, e f e f, g g

The **Petrarchan** or **Italian** sonnet consists of two interrhymed *In Memoriam* quatrains and a sestet of various form, thus:—

<i>a b b a,</i>	<i>a b b a,</i>	<i>c d e c d e</i>	<i>or</i>
“	“	<i>c d c d c d</i>	<i>or</i>
“	“	<i>c d d e c e</i>	<i>or</i>
“	“	<i>c d c d e e</i>	

The **Omar** sonnet consists of three Omar quatrains, interrhymed, and a final couplet which is again attuned to the third verse of the last quatrain; thus:—

a a b a, b b c b, c c d c, d d

The **Spenserian** sonnet is made up of three Spenserian stanzas and concluded with a couplet, sometimes in the same meter, sometimes with the last line an Alexandrine:—

a b a b, b c b c, c d c d, e e

A **Refrain** is the repetition of certain words, phrases, verses, or of whole stanzas at stated intervals in the poem. It corresponds to the refrain or chorus in a song:—

Here's to him that grows it,
 Drink, lads, drink!
 That lays it in and mows it,
 Clink, jugs, clink!
 To him that mows and makes it,

That scatters it and shakes it,
That turns and teds and rakes it,
Clink, jugs, clink!

— AUSTIN'S *The Haymaker's Song*.

OTHER POETICAL DEVICES

Alliteration is the repetition of the same sound in a succession of words. This sound may be at the beginnings of successive words; as in:—

Some sat, some stood, some slowly strayed;

or at various places, as in:—

The sulphurous rifts of passion and woe.

Onomatopœia is the adaptation of the sounds of words to the sense or meaning conveyed by them. It is often aided by alliteration, as in our second illustration above. "Suiting the sound to the sense," is the alliterative definition often used for onomatopœia. Such words as "bang," "clang," "jingle," "tingle," "ugh," and many others like them, all sound like the thing they mean, and hence are onomatopœic. Perhaps the finest onomatopœic passage in all of English blank verse is the following from Tennyson's *The Passing of Arthur*:—

But, as he walk'd, King Arthur panted hard,
Like one that feels a nightmare on his bed
When all the house is mute. So sigh'd the King,
Muttering and murmuring at his ear, "Quick, quick!
I fear it is too late, and I shall die."

But the other swiftly strode from ridge to ridge,
Clothed with his breath, and looking, as he walk'd,
Larger than human on the frozen hills.
He heard the deep behind him, and a cry

Before. His own thought drove him like a goad.
 Dry clash'd his harness in the icy caves
 And barren chasms, and all to left and right
 The bare black cliff clang'd round him, as he based
 His feet on juts of slippery crag that rang
 Sharp-smitten with the dint of armed heels —
 And on a sudden, lo ! the level lake,
 And the long glories of the winter moon.

EXERCISES

- I. Scan the following verses and name the meter. Point out also whatever poetic license may be found in them.
1. Love's horn doth blow.
 2. He is coming ! he is coming !
 Like a bridegroom from his room.
 3. The gossips leave the little inn ; the households kneel to pray.
 4. He sat one winter 'neath a linden tree.
 5. "But mine, but mine," so I swear to the rose, "Forever and ever mine."
 6. He sendeth sun, he sendeth shower.
 7. 'Twas in the calm and silent night !
 8. Rest here at last,
 The long way over past.
 9. O d'you hear the seas complainin', and complainin' while it's rainin' ?
 10. Father who keepest
 The stars in thy care,
 Me, too, thy little one,
 Childish in prayer —
- II. Bring to class examples of : —
- Ballad meter
 - Heroic couplet
 - Trochaic trimeter
 - Iambic heptameter
 - Anapestic tetrameter, etc.

- III. Bring to class examples of as many different stanza forms as you can find.
- IV. Try to construct verses in :—
Blank verse
Iambic pentameter
Couplets of any meter
Quatrain of any meter
Limericks.
- V. Take some poem you have been reading and examine its meter, stanza, refrain (if any), license, and other general poetic qualities.

SECTION VII

PROOF READING

By **Manuscript** is meant the carefully prepared copy of your work which you present to the printer to be set up in type. It is essential of course that this manuscript should be in as final and as perfect form as possible. Paragraphing, punctuation, quotation, margining, — all mechanical details, should be exactly as you wish them to appear in print. If your first proof, that is, the first printing from your manuscript, is marked on the margin with ? or Qy., you may know that something has not been clear to the typesetter.

There are certain special marks that must be used in prepared manuscript in order to indicate special form and arrangement. If there are footnotes they should be separated from the other material by a line; they should be written in smaller letters or with closer spacing, and they should be referred to from the text by means of conventional marks. The first note may be marked by an asterisk (*) in the text, and another at the beginning of the note; the second by a dagger (†); the third by a double dagger (‡); the fourth

by a double asterisk (**), etc. Or the first may be marked one (1), the second, two (2), etc. If certain words in our work have some special significance which we wish to indicate, we may use a single line ——— to indicate italics, a double line ===== to indicate small capitals, and a triple line ===== to indicate regular capitals. A heavy waved line ~~~~~ under any one of these indicates black-faced type. Paragraphs should, of course, be marked by indention, but to save rewriting in case of error the sign ¶ will often be found convenient.

By **Proof** is meant the printed trial sheet of the manuscript that has been sent to the printer. The first impression that he sends you is called the **Galley proof**. The name is taken from the frame in which the type is held. The printed matter in the galley proof is not divided into pages, but comes to you in long strips with a wide space on either side for correction marks. In looking over this proof, great care should be taken to make all corrections, for on subsequent proof the printer charges more for making corrections. It is very easy indeed to overlook the most glaring errors in proof, unless one's eye is well trained to it. For this reason, proof should be gone over by more than one reader, and always with the original manuscript close at hand.

The second proof sent to you is called **Page proof**, because now the printed matter has been divided into pages, in shape and size exactly as they will appear in the book. It is obvious of course that a change in the wording of a single line in this proof may necessitate a resetting of a whole page. Printers charge by time for such corrections in page proof; hence the importance of taking much care with the galley.

A third proof, **Foundry proof**, which is identified by its black borders, is made from the finally corrected type pages. From these pages electrotpe plates are made. This proof is used as a rule only in the case of books. Any correction in

it involves great expense and it should not be required if the two former proofs have been carefully corrected. As a rule printers are very accommodating in sending many galley and page proofs, so that there is seldom any need of any kind of revision in the foundry proof. After the impression is made the type is distributed and the plates are preserved for as much use as may be required.

Indication marks for correction of proof are made on either margin of it, the marks being placed usually on the margin nearest the error in the line. They are of two kinds, abbreviated words and signs. Where the latter are employed it is frequently advisable to accompany them with further direction; thus, if a caret (^) is used to denote the omission of a letter or word, that letter or word may be written above it, or in the margin, as, $\overset{of}{\lambda}$, [a], [i]. And oftentimes whole words are written on the margin and lined to the errors in order to make the correct form doubly sure.

The signs used are as follows:—

- ^ = insert.
- ⊃ = move to right.
- ⊂ = move to left.
- = indent.
- = join together.
- ≡ = make line or word straight.
- || or | = make margin straight.
- # = space between letters, words, or lines.
- └ = lower letter, word, line, or paragraph.
- ┘ = raise letter, word, line, or paragraph.
- δ = omit (old Greek *Delta*—*Delete*—take out).
- 9 = turn letter.

× = bad type.

∩ = reverse the order of words or of letters (tr. is also used).

∨ or ○ = used sometimes to indicate insertion of punctuation; thus, ∨̇, ⊙. The proper punctuation may, however, be indicated without additional signs.

/ = used to delete letters and to separate correction marks on the margin; as, r/".

¶ = paragraph.

no ¶ = no paragraph.

The abbreviations are :—

l. e. = do not capitalize (Lower Case type).

tr. = transpose.

w. f. = type not uniform (Wrong Font).

ital. = italicize.

cap. = capitalize.

rom. = Roman type.

stet. = restore matter corrected by mistake to its original form.

The following proof sheets, which are used here by special permission of their author, Miss A. M. Smith, should be carefully studied. The second form is the first one, marked. Be able to account for every mark used on the margin of number two; then rewrite it correctly (on a typewriter if possible). It will also be very helpful for pupils to correct one another's compositions by the use of these proofreading marks, for familiarity with them can be gained only by practice.

EXERCISES IN PROOFREADING

BY ADELÉ MILLICENT SMITH

EXERCISE V

EARLY PRINTING—PRESSES

The first printer had but small presses, made entirely of wood. Their power also was slight and they printed as a rule, but one page at a time. The screw was of wood, and worked by a bar," much the same as a modern napkin press. The chief thing was to obtain an even surface on the "bed" upon which the page of type rested; and secondly, an even surface for the "Platen," which was lowered as the bar turned the screw, and thus pressed the paper upon the face of the type. The evenness of impression, as well as colour in many old books, show that this was accomplished with great success, and proves what good mechanics they were four hundred years ago. It is a task which we could not accomplish so successfully where our modern tools and appliances withdrawn

* * * * *

There was nearly always two workmen to one press. One "beat" the "Form," that is he dabbed two big soft balls covered with ink all over the type; the other placed the white paper on the "tympan, and ran the galle, by means of a winch, beneath the *platen*, and then made a strong pull at the bar.

THE PENTATEUCH OF PRINTING: Blades

EXERCISES IN PROOFREADING

BY ADELE MILLICENT SMITH

EXERCISE V

EARLY PRINTING-PRESSES

tr. s/ The first printer had but small x
 9. ir/ presses, made entirely of wood. There
 at/ power also was slight and they printed 9/
 # as a rule, but one page a time. The screw # cap.
 # was of wood, and worked by a bar, 9/
 # much the same as a modern napkin press. tr. =
 # The chief thing was to obtain an even
 = surface on the "bed" upon which the h/
 ed/ page of type rest; and secondly, an 9/
 l.c. even surface for the "platen," which 9/
 = was lowered as the bar turned the screw, C#
 of/ and thus pressed the paper upon the x =
 e s/ face of the type. The evenness of im- n/x 7
 eat/ pression, as well as colour in many old 9/
 h/ books, show that this was accomplished x/c/
 c/ with great success, and proves what 9/
 9/ good mechanics they were fore ur/
 H/ hundred years ago. It is a task =
 which we could not accomplish so suc- now =
 cessfully where our modern tools and
 appliances withdrawn. ©

o were There was nearly always two workmen x
 to one press. One "beat" the "form," l.c.
 9/ that is, he dabbed two big soft balls covered
 d/ with ink all over the type; the other placed
 x the white paper on the tympn, and ran the hole; by means
 9/ of a winch, beneath the platen, and
 "3 then made a strong pull at the bar.
 am.c THE PENTATEUCH OF Printing: Blades ital. ©

SECTION VIII

GRAMMATICAL REVIEW¹

THE PARTS OF SPEECH

I. *The Definitions of the Parts of Speech.*

A. A **Noun** is the name of any person, place, or thing.

1. A **Proper noun** is the name of some particular person, place, or thing or of a particular class, — *John, Pittsburgh, Ceylon, Frenchmen.*

2. A **Common noun** is the name of any class of person, place, or thing, — *person, city, tea, desk, chair.*

3. A **Collective noun** is the name of any collection of persons, places, or things, — *crowd, army, tribe.*

4. An **Abstract noun** is the name of a quality or condition of a person, place, or thing, — *sweetness, distance, happiness.*

B. A **Pronoun** is a word used in place of a noun (a substitute for a noun). The word to which it refers is called its **antecedent**.

1. A **Personal pronoun** is one that refers to a person, — *I, thou, you, he, she, it, we, they.*

2. A **Relative pronoun** is one that connects; it may refer to a person, a place, or a thing.

a. The relative pronouns are *who, which, what, that, as*, and their compounds *whoever, who-soever, whatever, whatsoever, whichever, which-soever.*

¹ The student should carefully note the tabulation of the various major and minor headings in this section.

3. An **Interrogative pronoun** is the pronoun used in asking a question, — *who, what, which*.
 4. An **Adjective pronoun** is a pronoun that points out or limits the noun or nouns for which it stands. There are two classes of adjective pronouns:—
 - a. **Demonstrative** or definite pronouns, which point out; such as, *this, that, these, those*.
 - b. **Indefinite** pronouns which limit, — *either, neither, both, each, all, some, few, any, one, none*.
- C. An **Adjective** is a word that modifies a noun or a pronoun.
1. A **Descriptive adjective** is one that denotes the quality of some object, — the *sweet* apple, the *ugly* street.
 2. A **Numeral adjective** is one that denotes number. There are two classes of these:—
 - a. **Cardinal**, — *one, two, three, four*, etc.
 - b. **Ordinal**, — *first, second, third*, etc.
 3. A **Pronominal adjective** is a pronoun that is used to modify a noun or pronoun, instead of as a substitute for it. There are three classes of pronominal adjectives:—
 - a. **Interrogative**, — *which, what, whose*; as, *Which* book do you want? *Whose* hat have you?
 - b. **Definite**, — *former, latter, such, same, that, these, those*.
 - c. **Indefinite**, — (those named under B, 4, b, when used as modifiers.)
 4. The **Articles** are *a, an*, and *the*, the first two the indefinite articles; the last, the definite article. *A* and *an* are contractions of *one*

and are therefore always singular; *an* being used before vowel sounds, — *a* before consonants.

A and *an* are used in the sense of *any*; hence they are indefinite. *The*, on the other hand, points out some particular person, place, or thing, or class, and is therefore called definite.

5. The **Proper adjective** denotes some particular quality or class of the word modified, — *French, Turkish, etc.*
- D. A Verb** is a word that names or asserts action, — *talk, run, jump, see, think, throw, hurt, delay.*
1. A **Regular or Weak verb** is one that designates action as in past time by the addition of *ed* or *t*, — *talked, jumped, thought.*
 2. An **Irregular or Strong verb** is one that designates action as in past time by some change in the vowel of the root, not by an added syllable, — *ran, saw, threw.*
 3. An **Auxiliary verb** is a verb that helps to designate the time or quality of action in a verb phrase. The common auxiliaries are, — *shall, will, may, can, must, be, might, have, has, had, do, did.*
 - a. *Shall* and *will* denote future time.
May and *might* denote persuasion or possibility.
Must denotes necessity.
Do and *did* denote emphasis.
Can and *could* denote power or ability.
Be denotes the time or condition of the action.
 4. A **Principal verb** is that part of the verb phrase that denotes the main action, — I have

seen. "Seen" is the principal verb; "have," the auxiliary. I was *hurt*, I can *go*, I must *resign*, etc.

E. An Adverb is a word that modifies a verb, an adjective, or another adverb. There are various classes:—

1. **Adverbs of time or order**, — *again, last, first, secondly, yesterday, there.*
2. **Adverbs of manner**, — *politely, severely, truly, well.*
3. **Adverbs of place and motion**, — *there, in, out, up, down, here.*
4. **Adverbs of degree**, — *very, too, hardly, wholly, surely, so, enough, quite.*
5. **Adverbs of reason or cause**, — *why.* (This relation is established usually by phrases and clauses rather than by single words.)
6. **Adverbs of negation**, — *not, never.*
7. **Adverbs of connection**, — *where, while, because, etc.* (See Chapter III, page 57.)

F. A Preposition is a word that connects a noun, a pronoun, a phrase, or a clause with some word which the phrase thus formed modifies. The part following the preposition is called the object of it.

1. The **Simple prepositions** are, — *at, after, by, but, for, from, in, on, of, out, over, through, with, etc.*
2. The **Compound prepositions** are, — *against, about, across, between, beyond, beneath, within, without, among, throughout, beside, notwithstanding, underneath, behind, before, into, etc.*
3. The **Phrasal prepositions** are, — *instead of, on account of, out of, in spite of, etc.*

- G. A **Conjunction** is a word or group of words that connects words, clauses, phrases, and sentences.
1. A **Coördinate conjunction** is one that connects words, phrases, or clauses of equal rank.
 - a. The **Simple Coördinates** are, — *and, but, or, nor, also, moreover*, etc. (See Chapter III, page 48.)
 - b. The **Double or Correlative Coördinate conjunctions** are, — *either — or, neither — nor, both — and, not only — but also*.
 2. A **Subordinate conjunction** is one that connects words, phrases, and clauses of unequal rank. (See Chapter III, page 58 for list and definition of these.) Subordinate conjunctions which denote place, time, manner, or degree relations are called **Adverbial conjunctions**.
- H. An **Interjection** is a word used in an exclamatory manner to denote strong feeling, — *ugh! Oh! Ah! Alas!*
1. The interjectional phrase is sometimes used in place of the single word, — “*Well I never!*” “*Did you ever!*” “*Never again!*” etc.

II. *The Properties of the Parts of Speech.*

The use of a word in a sentence very largely determines what part of speech it is. Moreover, the relation of one word to another in the expression of our thoughts oftentimes necessitates a change in the form of the word, known as inflection. Hence, by our title above, two things are indicated: the uses of words, and the inflection of words as required for correct speech.

A. **The Properties of Nouns and Pronouns are Gender, Number, Person, and Case.**

1. **Gender** denotes sex.

- a. **Masculine gender** denotes the male.
 - b. **Feminine gender**, the female.
 - c. **Neuter gender**, the absence of sex; as, *chair, table, desk*.
 - d. **Common gender** denotes either sex; as, *children, animals*.
2. **Number** denotes one or more than one.
- a. **Singular number** denotes one.
 - b. **Plural number** denotes more than one. (For the formation of irregular plurals see section on spelling, page 488.)
3. **Person** denotes whether the person speaking is meant, the person spoken to, or the person, place, or thing spoken about, — the **First**, the **Second**, and the **Third** person respectively.
4. **Case** is that property of nouns and pronouns which denotes their direct relation with other words in a sentence.
- a. The **Nominative case** denotes that a noun or pronoun is used: —
 - (1) As **subject** (The *man* is ill).
 - (2) As **attribute complement** (Clara is the *girl*).
 - (3) As **appositive** with another noun or pronoun in the nominative case (John, the *student*, has been absent).
 - (4) As **addressee** (*Tom*, leave the room).
 - (5) As **nominative absolute** (The *ring* having been lost, I advertised for it).
 - b. The **Objective case** denotes that a noun or pronoun is used: —
 - (1) As **direct object** of a verb (I like *candy*).

- (2) As **indirect object** of a verb (He gave *me* some candy).
 - (3) As **objective complement** (They called John *captain*).
 - (4) As **object of a preposition** (He gave the book to *me*).
 - (5) As **appositive** with another noun or pronoun in the objective case (I went with my brother *William*).
 - (6) As an **adverbial phrase** to denote direction, measure, or quantity (He walked a *mile*).
- c. The **Possessive** (or **Genitive**) case of a noun or pronoun is used to denote ownership or possession. It is usually formed by 's. (For the formation of the possessive see section on spelling, pages 489-490.) Observe in this connection: —
- (1) That *of* and not 's should be used to indicate the possessive case of nouns that are the names of inanimate things, unless these nouns are personifications; thus, *John's hat* but not *the chair's leg*. *The leg of the chair* but *the ship's wake*, because "ship" is usually thought of as "her";
 - (2) That a noun or pronoun used before a gerund is usually in the possessive case, — *my running*, the *girl's singing*, *his receiving*.

B. The Properties of Verbs are Voice, Mode, Tense, Person, and Number.

1. **Voice** denotes whether the subject is acting or acted upon.

- a. **Active voice** denotes that the subject is acting ;
as, *John threw the ball.*
- b. **Passive voice** denotes that the subject is acted upon ; as, *The ball was thrown by John.*
2. **Mode (Mood)** denotes the manner in which the action is expressed.
 - a. The **Indicative mode** indicates simple, declarative expression.
 - b. The **Subjunctive mode** is used to indicate condition, doubt, or desire. It is usually designated by *if*, — *If I were you.*
 - c. The **Potential mode** is used to express ability, permission, possibility, necessity, obligation. It is designated by the auxiliaries *may, can, must, might, could, would, should.*
 - d. The **Imperative mode** is used to express a command or entreaty. The subject of a verb in the imperative mode is in the second person and is usually understood.
3. **Tense** is that property of verbs which denotes the time of the action.
 - a. The **Present tense** denotes present time,—*I talk.*
 - b. The **Imperfect tense** denotes past time,—*I talked.*
 - c. The **Future tense** denotes future time and uses *shall* and *will*¹ as auxiliaries,—*I will talk.*
 - d. The **Perfect tense** denotes action completed at the present time and uses the auxiliary *have* (*has* in third singular) for this purpose,—*I have talked; she has talked.*
 - e. The **Pluperfect tense** denotes action completed

¹ For the use of these auxiliaries see pages 572–574.

in past time and uses *had* as auxiliary, —
I had talked.

- f. The **Future Perfect tense** indicates action that is to be completed at some future time. It combines the auxiliaries of the future and the perfect, — *I shall have talked.*
4. The **Person and Number** of a verb are the same as the person and number of its subject.
5. Other verbal properties and forms:—
- a. An **Infinitive** is a verbal form denoting but not completing the action. It may be used as a noun, as an adjective, or as an adverb. *To* is the sign of the infinitive; as, *to go, to see, to feel.* When *to* is not expressed, the infinitive is called elliptical, — He made me (*to*) *go*; please (*to*) *close* the door.
- b. A **Participle** is a verbal adjective.
- c. A **Gerund** is a verbal noun. Both the participle and the gerund end in *ing*, but it must be remembered that the longer word indicates the adjective; the shorter, the noun.
- d. The **Conjugation** of the verb is the orderly enumeration of all its forms to express voice, mode, tense, number, and person. There are three conjugations of the English verb, — The **Simple**; the **Progressive**; and the **Emphatic**.
- e. The **Synopsis** of the verb is the naming of one person and number in every tense of the conjugation.
- f. The **Passive voice** of the simple conjugation of any verb is formed by adding its past participle to every form of the verb *to be*.

- g.* The **Active Progressive** conjugation of a verb is formed by adding the present participle to every simple form of the verb *be*. The **Passive Progressive** is formed by adding the past participle to every progressive form of the verb *be*.
- h.* The **Emphatic** conjugation of a verb is formed by using *do* as auxiliary in the present tense, and *did* in the past. It occurs in no other tense or voice.
- i.* The **Principal parts** of a verb are the present and imperfect tenses in the indicative mode, and the present and past participles: —

delay,	delayed,	delaying,	delayed.
run,	ran,	running,	run.

- (1) A **Defective verb** is one for which all these parts cannot be given: —

can,	could.
may,	might.

- (2) A **Redundant verb** is one which has more than one form for any one of these parts: —

speak { <table style="display: inline-table; vertical-align: middle;"> <tr> <td>spoke,</td> <td rowspan="2">speaking, etc.</td> </tr> <tr> <td>spake,</td> </tr> </table>	spoke,	speaking, etc.	spake,
spoke,	speaking, etc.		
spake,			

j. **Transitive and Intransitive verbs.**

- (1) A **Transitive verb** is one whose action passes over to a receiver of the action. Usually therefore it has an object which receives and is affected by the action expressed. "John hit the ball." Here

“ball” receives the action and “hit” is therefore transitive and has an object. But in “The ball was hit by John,” the “ball” likewise receives the action and the verb “was hit” is still transitive although it has no object.

(2) An **Intransitive verb** is one whose action does not pass over to a receiver of the action and hence one that cannot have an object.

(a) A **Simple Intransitive verb** is one that is complete in itself: as, It rains; She sang; I fell; etc.

(b) A **Complex Intransitive verb** is one that requires an attribute complement or a phrase to render its meaning complete; as, He appears... ill; They are... happy. It became... cold; etc.

k. A **Reflexive verb** is one whose object denotes the same person or thing as its subject; as, I hurt myself; She blamed herself, etc.

C. The Properties of Adjectives and Adverbs are Degrees of Comparison.

1. Definitions.

a. The **Positive degree** denotes the simple quality without consideration of any other, — *sweet*.

b. The **Comparative degree** denotes the comparison of two objects, — *sweeter*.

c. The **Superlative degree** denotes that three or more objects are compared, — *sweetest*.

2. Formations.

a. Monosyllabic and most disyllabic adjectives

form their comparative by adding *r* or *er* to the positive; their superlative by adding *st* or *est*. Longer adjectives, which admit of an extra syllable but awkwardly, are preceded by *more* to form the comparative and by *most* to form the superlative; as:—

happy	happier	happiest
beautiful	more beautiful	most beautiful

b. Owing to the fact that many adverbs are formed by adding *ly* to adjectives, the degrees of comparison are more often formed by the use of *more* and *most*, than by means of the extra syllable; thus:—

but	happily	more happily	most happily
	soon	sooner	soonest

c. Some adjectives and adverbs preclude the possibility of comparison by their very meaning:—

universal
unique
dead
octagonal

d. There are some irregular comparisons:—

good	better	best
out	outer	outermost (outmost)
far	{ further	{ furthest
	{ farther	{ farthest
late	{ later	{ latest
	{ latter	{ last

many } much }	more	most
little	less	least
old	{ older elder	{ oldest eldest

III. *The Relation of the Parts of Speech.*

When these parts of speech occur in combination so that they express a complete thought, we have a sentence. The sentence has been discussed in Chapter III; here we intend to study its parts and its analysis.

A. The **Subject** of a sentence is that about which something is said. It may be almost any part of speech, but it is usually a noun or a pronoun, a phrase or a clause (for definitions of these see Chapter III, page 40).

1. The **Simple subject** is the word that is used as subject.
2. The **Complete subject** is this word together with all its phrasal or other modifiers.

B. The **Predicate** of a sentence asserts something (usually a definite action) about the subject.

1. The **Simple predicate** is the verb, with or without auxiliaries, that definitely states the action.
2. The **Complete predicate** is this verb with all its modifiers and complements.

C. The **Complements** of a sentence are those words, phrases, or clauses that *complete* the combined meaning of the subject and the predicate.

1. The **Object complement** completes the predicate and receives the action from it. If a single word, it may be only a noun or a pronoun; it may, however, be a phrase or a clause.

2. The **Attribute complement** completes the predicate and describes the subject. It may be a noun, a pronoun (predicate noun), or an adjective (predicate adjective). It may also be a phrase or a clause.
 3. The **Objective complement** completes the predicate and describes the object. It may be a noun, a pronoun, or an adjective, a phrase, or a clause, — They elected me *captain*; I painted the house *red*.
- D. The Modifiers** in a sentence are those subordinate words, phrases, or clauses that describe, define, or limit the more important parts; such as, the simple subject, the simple predicate, and the simple object.
1. **Word modifiers** consist of adjectives, adverbs, pronouns, and participles when not followed by an object.
 2. **Phrasal modifiers** consist of prepositional, infinitive, and participial phrases.
 3. **Clausal modifiers** consist of adjective and adverbial clauses. The noun clause, though a subordinate part in a complex sentence, is not, however, a modifying clause. Its use is the same as that of a noun.
- E. The Analysis** of sentences is the examination of them to see whether they have been constructed with grammatical accuracy. We have seen in the study of the properties of the parts of speech that certain changes are made in the words of a sentence according to their different uses. Our analysis will detect

whether or not these have been observed.

In analyzing a sentence, we must:—

1. Define the sentence:—
 - a. Simple, Compound, Complex.
 - b. Declarative, Interrogative, Exclamatory, Imperative.
2. Separate, define, and relate the various clauses of the sentence (provided it is not simple).
3. State the:—
 - a. Subject, simple and complete.
 - b. Predicate, simple and complete.
 - c. Complement (if any), simple and complete.
 - d. Modifiers of all kinds, explaining their structure and relation.

F. Parsing means the statement in tabulated order of the definite properties of each word.

1. For nouns and pronouns, — *kind, person, number, gender, case.*
2. For adjectives and adverbs, — *their comparison.*
3. For verbs, — *person, number, tense, mode, voice, regular or irregular, principal or auxiliary, transitive or intransitive.*
4. For every part of speech its syntax or construction; that is, its relation to other words in the sentence.

IV. *The Uses and Misuses of the Parts of Speech.*

A. **Nouns.**

1. Errors are commonly made in the formation of plurals and possessives of irregular nouns, compound nouns, nouns ending in *o*, etc. To obviate these the section on spelling (pages 486–490) should be studied.
2. The nouns *sort* and *kind* are singular forms and

cannot be modified by plural pronouns and adjectives. *This sort, that kind; these sorts, those kinds; not these sort and those kind.*

B. Pronouns.

Perhaps no single part of speech is so much misused as the pronoun. This is particularly true as regards case, and reference to antecedent.

1. *You and I are talking*, not *You and me are talking*, for both pronouns are subject and require the nominative case.
2. *We boys are playing ball*, not *Us boys are playing ball*, for the pronoun here is in apposition with the subject and requires the same case.
3. *It was I, If I were he, These are they*, etc., not *It was me, If I were him, These are them*, for pronouns used as attribute complements must be in the nominative.
4. We are inclined to misuse pronouns in noun clauses and infinitives. We must remember that the verb *to be* takes the same case after it as before it; hence, "I know the man to be *him*," for, "him" refers to "man" and agrees with it, at the same time being subject of the infinitive; but "We know that the officer is *he*," for here "he" is attribute in a noun clause and must agree with "officer," the subject. In "The officer was known to be *he*," "he" is likewise the attribute; and also in "I was certain of its being *he*," "he" is the attribute ("I was certain that it was he").
5. Again, we should say *He is taller than I*, not *He*

is taller than me, for here the nominative "I" is used because it is subject of a verb understood, — "He is taller than I am." In the same way, *They are better than we*, not "than us." This construction is common when the comparative is used in a sentence.

6. *Who* is frequently confused with its objective form *whom*. If we are careful to note the syntax of the pronoun in each case, this confusion can be prevented. *The boy whom you met is my brother*, is literally, *The boy you met whom, is my brother*, and "whom" is object of "met." But in *The girl who lost her book failed*, "who" must be nominative, as subject of "lost." *Whom did you speak to?* is literally, *To whom did you speak?* or *You did speak to whom?* "Whom," wherever it stands in this kind of sentence, is object of the preposition "to" (or "from" or "by," — *Whom was it done by? Whom is your letter from?*) and hence must be in the objective case.

Who do you think was there? Here "who" is the subject of "was" and must therefore be in the nominative. In *Who did you say he is?* "who" is the attribute complement and must be in the same case as "he," — *He is who, did you say?* But *Whom did you take him to be?* is correct, because here "whom" refers to "him" and is subject of the infinitive, — *You did take him to be whom?*

7. We unfortunately have no singular form of the

pronoun which can refer to both genders. The *Standard Dictionary* suggests the word *thon* but it has not been generally accepted. *His* is commonly used for such reference and custom makes it correct. It is wrong to use *their*; as, — “Every man and woman has *his* own troubles,” not “*their* own troubles.” “Every boy and girl in the class should do *his* own work.” “His” used in this way may be regarded as common gender. If we want to be emphatic we may of course use both forms of pronoun, — *Every boy and girl in the class should do his and her own work*, but such a construction is too awkward for common use.

8. Pronouns should be so used as clearly to indicate what they refer to in every case. If there is any doubt, the sentence must be reformed. *He told his father that he could not go out until the carriage came*, is very confusing because the antecedents of “he” and “his” are not clear. It should be, *He said to his father, “you cannot go out until the carriage comes,”* or *John told his father that the latter could not go out until the carriage came*. The first correction is of course the better, because it makes a clearer sentence.
9. For the use of *and which*, *and who*, *and that* when there is no preceding relative construction, see Chapter III, page 81.
10. Sentences and compositions should keep faithfully to one person and form of pronoun. This is known as the sequence of pronouns.

One must suffer one's losses heroically, is better than *One must suffer your (or his) losses heroically*. This error is likely to occur only in the longer forms of composition, or in connection with the word *one*.

11. The rule for the reference of relative or personal pronouns is, that the pronoun refers to the last preceding noun or pronoun.
12. *Who* is used to refer to persons only (though there is abundant authority for its use in reference to animals, especially where they are the intimates of persons, as in Scott's novels). *Which* once referred to persons, but is used now to refer only to animals and things. *That* is used to refer to persons, animals, or things. *That* is also commonly used when the clause it introduces is restrictive; that is, necessary to the complete understanding of the sentence, — "The book *that* I loaned you has been lost." But in "This park belongs to the city, which maintains and protects it," *that* would be wrong because the clause may be omitted and is therefore not restrictive.
13. The redundant pronoun, as in, — "John *he* goes to school regularly," should be avoided. It occurs most frequently in oral composition and is probably caused by lack of fluency in speech.

C. Adjectives.

1. It must always be remembered that the comparative degree is used in referring to two objects or two groups of objects; the superlative,

to three or more. The superlative must not be used for the comparative, — *John has a suit almost like mine but I like mine the better*, not *I like mine best*. So also must the double comparative and superlative be carefully avoided, — *most loveliest*, *more harder*, etc.

Awkward comparatives and superlatives, such as *faithfuller* for *more faithful*, or *deceitfullest* for *most deceitful*, should be avoided.

2. *Either* and *neither* cannot be used with plural verbs. When used as connectives or as adjectives they refer always to one of two, — “Neither of us *is* right”; “Either Frank or John *is* right.”
3. The adjectives *each*, *every*, *everybody*, *any*, *none*, *one*, etc. (or the same words used as adjective pronouns), are usually felt to be singular and require singular verbs and reference, — “Everybody *is* going,” not “*are* going.”
4. *Any* or *any one* should not be used in referring to one of two. These words refer to one of three or more.
5. *This sort of apple*, not *This sort of an apple*; *This kind of desk*, not *This kind of a desk*, are correct, for the article cannot be used in a phrase modifying *kind* or *sort*.
6. After such verbs as *be*, *appear*, *become*, *feel*, *taste*, *smell*, *look*, *sound*, adjectives are used to describe the word preceding (usually the subject), — “The music sounds *sweet*,” not “*sweetly*”; “The apple tastes *good*,” not

“well”; but “I feel well” or “I am well,” because “well” may be both adjective and adverb, etc.

7. *I will see the secretary and the treasurer* means that I will see two different men. *I will see the secretary and treasurer* means that I will see one man who holds two offices. We should be careful to discriminate in such cases as these and to use the article (or other modifier) where required for the sake of clearness. It is not needed of course in the following, — *I will ask my father and mother*, or *He addressed the boys and girls of the graduating class*.
8. Care must be taken to place adjectives as close as possible to the words they modify. If the meaning of the sentence is studied, such gross errors as *I want a cold glass of water*, *I have a fresh basket of peaches*, will not occur. It is clear at a glance of course that *cold* modifies *water* — *I want a glass of cold water* — and that *fresh* modifies *peaches* — *I have a basket of fresh peaches*.
9. The adjectives *few* and *less* must not be confused. The former refers to number; the latter to quantity, — *I have a few marbles*, *You have less water than I have*; not, *You have less books than I*.
10. The adjective *nice* is used colloquially in the sense of *fine* or *beautiful* or *good*. It is most properly used in the sense of *close* or *accurate*; as in, — *A nice distinction was made*, or *In the nice ear of nature*.

D. Verbs.

1. *Shall* and *will* are the auxiliaries of the Future tense. The distinction between them, as well as between *should* and *would*, must be carefully studied.

To denote simple future time without other meaning, *shall* is used in the first person and *will* in the second and third:—

I shall	We shall
You will	You will
He will	They will

This denotes simply that something is going to happen.

But if we use these auxiliaries to express something more than mere futurity, then we must remember that *will* indicates that the subject does the willing; *shall* that the subject is acted upon by external circumstances. Therefore, if we wish to indicate purpose, resolution, promise, threatening, or consenting, we must use *will* for the first person, *shall* for the second and third; thus:—

I will	We will
You shall	You shall
He shall	They shall

2. Remembering now the meanings of *shall* and *will*, we can easily discern the proper uses of them in future tense questions. *Will I go?* would be absurd of course, indicating that I myself do not know. *Shall I go?* on the contrary indicates that my going is to be

decided by outside circumstances. *Shall* is always used therefore in the first person of the future interrogative. In the second and third persons the same auxiliary should be used as is expected in the answer. *Shall you go?* implies the answer *I shall* (owing to conditions I am obliged to go). *Will you go?* implies the answer *I will* (I am determined to go).

3. Such errors as *I will be glad to assist you*, *We will die when our time comes*, *Will I have him to dinner?* commonly occur. If we reason a moment as to their absurd meanings, we need not fall into them.
4. *I'll*, *you'll*, *we'll*, etc., are abbreviations for *I will*, *you will*, *we will*, etc. *Shall* cannot be abbreviated.
5. *Should* and *would* follow the same general rules as *shall* and *will* respectively, with this addition: *Should* frequently denotes obligation, — *You should have told me*; and *would* sometimes denotes customary action, — *She would nod her head incessantly*.
6. In such sentences as: —
 - a. *I agreed that the auto should be there*;
 - b. *He said that he would not go*;
 - c. *You said you should like to come*,
 where the indirect discourse is used, that auxiliary is required which would have been required in the direct form. Thus: —
 - a. above — *The auto shall be there*;
 - b. above — *I will not go*;
 - c. above — *I should like to come*.

7. Sequence of tenses means that dependent clauses in a sentence must have verbs in the same tense as the verb in the principal clause. Usually an imperfect tense in a principal clause requires the imperfect tense in the dependent clause or clauses, — *He jumped in quickly because he saw his sister was drowning*, not *He jumped in quickly because he sees his sister is drowning*. But *I was taught that Chicago is a great manufacturing center* is correct because the tenses here used are true to different times. In other words, a general truth is always expressed by the present regardless of what other tenses there may be in the sentence. As a rule, also, the perfect or the pluperfect tense may follow the imperfect.

The perfect infinitive denotes completed action. It should only be used, however, when the action it indicates has been completed in time before the time represented by the principal verb, — *I expected to go*, *I am happy to have seen him*, *I am delighted to have been there*, *I hoped to see her*.

8. *To quickly go* is called a split infinitive because a word (*quickly*) is inserted between the preposition *to* and the verb *go*. This construction is generally condemned but is sometimes used by good writers. It is better to avoid it because of its awkwardness rather than because of any rhetorical prohibition. Sometimes, however, as in *to emphatically understand*, *to positively forbid*, it seems to

add to the emphasis desired and is therefore advisable.

9. We must not omit verbs if an omission leads to confusion or impropriety. Thus, *I have not and I will not do it* allows some form of the principal verb to be understood in the first clause. Since, however, it is not the same form as that supplied in the second clause, it must be expressed, — “I have not *done* it and I will not *do* it.” This error should be particularly guarded against in long, involved constructions.
10. Verbs must agree with their subjects in person and number. This simple rule is often violated because the subject is not kept clearly in mind and because sometimes it is so far from the verb that the connection is lost.

When a collective noun, which may be either singular or plural, is used as subject, care should be taken to keep the same number throughout. “The family *was* disturbed about *their* rent,” is of course wrong. This calls for careful observation of the sequence of both pronouns and verbs above referred to, — “The family *was* disturbed about *its* rent.”

Compound subjects connected by *and* require a plural verb; connected by *either* — *or*, *neither* — *nor* a singular verb. Phrasal subjects, such as, “John together with Bill and Harry *goes* to school” should be carefully watched. Really the whole phrase is the subject in such combinations but it is not

generally so regarded and the verb must agree in number with the first subject. "The boy as well as his parents *plays* the piano."

In such compound subjects as *You and I*, *He and you*, where the person differs, each member of the compound must have a separate verb. Not *You or I are going*, but *Either I am going, or you are*.

Where the verb is immediately preceded by a noun not the subject, the tendency is to make it agree in number and person with that noun; as, — *One of the fellows were there* for *One of the fellows was there*. This of course need not happen if we are careful to discern the subject.

For caution and direction as to the further use of the participle and gerund see Chapter III, pages 81-82.

11. *I am afraid of him falling* means that I am afraid of him when he is in the act of falling. This is absurd. The meaning is that I am afraid he will fall; hence, it must be written so that the gerund *falling* is object of the preposition, modified by *his*, — *I am afraid of his falling*.
12. Care should be taken to observe the principal parts of verbs. Any good grammar or dictionary may be consulted. It is of course the grossest illiteracy to use such combinations as, — *He has went* or *She has sang* for *He has gone* and *She has sung*.
13. The use of *don't* for *doesn't*, especially in the third

person singular, as in *he don't*, is a common error. It can always be avoided if we take time to resolve the contracted form into its parts. *Don't* equals *do not*. *He do not* sounds absurd, yet that is what we actually say when we use *he don't*.

14. *Can* denotes power, ability, or possibility. *May* denotes permission, wish, or secondary possibility. *I can run* denotes I have the power to run. *I may run* denotes the power as a secondary consideration and the permission or the personal decision as primary. *May I help you?* asks for permission. *Can I help you?* inquires as to ability.
15. *Bring* means, from there to here. *Take* means, from here to there. *Fetch* means, from here to there and back again to here. "*Take* this pencil to the office, and *bring* me a book on your return." "*Fetch* me a book from the library," that is, *go* and *bring*.

E. Adverbs.

1. *Only* is perhaps the most troublesome of adverbs. It must always be so placed as to leave no doubt as to what it modifies. *I only have three books* means that I am the only person who has three. Obviously *only* should modify *three* and should stand as near as possible to it, — *I have only three books*, or *I have three books only*. Of course the meaning of the sentence decides the placing of *only*. We must always avoid ambiguity in its use.
2. What has been said in regard to comparison under

adjectives applies with equal force to *adverbs*.

3. The use of the double negative must be guarded against. *I haven't got none* for *I haven't any* implies the opposite of the meaning intended; similarly, *There isn't nobody there* for *There isn't anybody there*. On the other hand, it is quite proper to use two negatives in a compound or a complex sentence when those negatives modify different verbs, — *You must not say that he is not studious*. In such a sentence as this (sometimes called the negative declaration), the omission of either negative would mar the meaning.
4. The redundant adverb (or preposition) should be avoided after a verb that is sufficiently clear: — not “off of,” “start in,” “divide up”; but *Keep off the grass*, *Start the race*, *Divide the apple*.

F. Prepositions and Conjunctions.

1. *Without* must not be used for *unless*. The former is a preposition; the latter, a conjunction. “I will not go *unless* you accompany me,” not “*without* you accompany me.” But, “I will not go *without* you.”
2. *Like* must not be used for *as*, the one being a preposition (sometimes an adverb), the other a conjunction, — “He swims *like* me”; not “He swims *like* I do,” but “*as* I do.”
3. *Between* is used only where two are concerned and, as a preposition, requires the objective case after it, — *Between you and me*, not *Be-*

tween you and John and I. The expressions *between each row, between every seat,* are therefore wrong, since we have seen that *each* and *every* are singular and also that *between* is used always in connection with *two*.

Among, on the other hand, is used where three or more are concerned, — *Among the twenty cattle, six are spotted;* but not *Among John and me.*

4. The preposition *from* is always used after *different*, not *to* or *than*, “He is different *from* me” ; not “to me” or “than me.”
5. *In* should not be used for *into*. The latter denotes movement from one place to another ; the former denotes stationary place or movement within a given place, — *I jumped into the water; I walked in the park;* but also, *I walked into the park from the street.*
6. Error is commonly made in such expressions as, “I am going to try *to* go,” “He is going to try *to* pass,” “We have been told to try to enter here.” Always in these cases the infinitive that follows “to try” is its object and should be stated as an infinitive, not joined to it by the conjunction *and* as often occurs in colloquial speech. Not, “I am going to try *and* go,” for this would make the *trying* and the *going* coördinate, which would be contrary to the meaning intended.
7. It is of course not wrong grammatically to conclude a sentence with a preposition, — “Whom did you give it *to?*” “Whom are you working

for?” but such construction is to be avoided because of its general awkwardness and also because it delays the reader ; for in his mind he has to connect the concluding preposition with something that has gone before in order to get the full meaning of the sentence.

8. The dictionary must be consulted when we are in doubt as to which of two prepositions is to be used in combination with a certain word ; for instance, shall we say “ Compare *to* ” or “ *with,* ” “ overcome *by* ” or “ *with,* ” “ accompanied *by* ” or “ *with,* ” attended “ *by* ” or “ *with.* ”
9. Chapter III, pages 48–57 should be studied for further guidance in the use of conjunctions.

EXERCISES

Rewrite the following sentences correctly, giving the reasons for your correction in each case. More than one error will frequently be found in a single sentence.

1. Pour in three cupsful of water and two of flour.
2. How many heros were there ?
3. What kind of a hat are you wearing ?
4. The view of the vallies from the mountains are beautiful.
5. What sort of a fellow is he ?
6. It has the broadest streets of any city in the world.
7. I prefer those sort of houses.
8. She has less chances than me.
9. Neither of those four boys are well.
10. Who do you take me to be ?
11. Who did you give it to ?
12. Mr. Smith and I take who we please when we go out walking.
13. I was afraid of you running in me.

14. There was a row of students on either side of the corridor.
15. Will I find your books on the shelf?
16. Shall you go to town with me to-morrow?
17. He spoke to us to-day in an entirely different manner than formerly.
18. He cannot do his lessons without you help him.
19. I knew the fellow to be he.
20. What did you say was the name of the ruler of England?
21. Every boy and girl should be jealous of their hours for exercise.
22. I have not and will not answer your question.
23. He is one of the few fellows that is to be depended upon.
24. His new car together with several of his old ones have been sold.
25. Chicago looks as if it was a good seaport on the map.
26. If any one here is afraid they should tell us.
27. Whom do you think he is?
28. Who done his work best of the two workers?
29. My classmates did quite as badly as me.
30. I found you very different to what I thought you would be.
31. Each of the candidates are telling tales about the other.
32. He don't look like the man I mean.
33. You cannot succeed in your lessons without constant practice.
34. Have either of you fellows been to Niagara?
35. I will not go there for you nor nobody else.
36. What will I do to be saved?
37. Will I bring you a glass of water?
38. I felt some concern about mother whom I was sure would let us know if anything had happened to her.
39. I confess that either he or I are going to get the prize.
40. A beautiful book will be given to whomever receives the best mark.
41. They will advance such good students as you and me.
42. It might have been them who you meant.
43. There were five boys in the room only one of which I knew.
44. It was the large crowd in the street who delayed me.
45. Did you see the man whose body was bent and his hair gray?

46. It is the object of our teachers to give us as much as our time allows.
47. Many a brave soldier met their fate in a worthless battle.
48. All of them were frightened the night before but the next morning nobody would admit that they had been.
49. He did not recognize a single flower and consequently they did not appear beautiful to him.
50. John he went to everybody's desk to see what they had in it.
51. If you are going out can I have your place at the window?
52. May you go with me to the office?
53. They inquired whether they might go to the circus.
54. I will be President of the United States and will serve for two terms.
55. He said that he would be greatly pleased to accompany us.
56. He shall be eighteen in June.
57. I fear that I will be ill to-morrow, but I shall recover.
58. We just passed a carriage that had a coat of arms on its door.
59. He told us that the air was composed of two gases.
60. To speak plainly neither you or John is the one I meant.
61. Any of you fellows are allowed to go.
62. Half of the crowd were hissing while the other half were applauding.
63. Nothing but hard work and strong application are necessary for your success.
64. He was told to immediately leave the room.
65. To really know one's friends will keep you quite busy.
66. His decision was universally accepted by all.
67. Divide the apple up right quickly so that we can start off.
68. Between the five of them they decided upon a plan.
69. He jumped in the carriage to prevent you catching him.
70. I only want three of the pencils.
71. Tickets shall be received at the door; please to have them ready.
72. I was glad to have seen him.
73. Taking her handbag and leaving by the rear door she goes out to her husband who was waiting in the carriage.

74. I told him that a stitch in time saved nine.
75. Can you imagine him playing football?
76. The man's record was damned by these kind of remarks.
77. On the piazza was sitting three or four young people who we could see clearly in the moonlight.
78. I never walk in the park without I stop for a little while to feed the squirrels.
79. He don't seem to like to bring his books home.
80. You speak like he does when you try to hurriedly make a speech.
81. If you had been running like we had all this distance, they wouldn't have given you so much work to do.
82. There are times in the experiences of each of us when they simply cannot settle down to study.
83. I am one of those people who loves to travel but I cannot tell about what I've seen.
84. He had said before that he was glad to have seen us and had also spoke of his works.
85. The crowd were already settling itself to hear a good speech.
86. He said it should be divided between you and I and that we will enjoy it very much, he hopes.
87. Our school paper has the largest sale of any paper in the city.
88. The junior and senior year are the hardest in the course.
89. He thinks that what he don't know aint worth knowing.
90. Each of them were to go to the secretary and treasurer and as they lived a long distance apart it would take them a long time.
91. Three new officers were elected last night by our club, a president, secretary and treasurer.
92. Was it John or the draught of wind who threw my papers on the floor.
93. The teacher gave good marks to those whom he thought deserved them.
94. What are you and I talking about.
95. When everybody has done their work we will be dismissed.
96. My home is in a different direction than yours.

97. We should have nothing farther to say on this subject, without we wish to again quarrel.
98. Do try and come over in time for lunch.
99. Neither John or Bill were in their places.
100. Whoever you take me to be will make no difference in my attitude toward you.

INDEX

A

Abstract, the, 232.
 Abstract words, 164.
 Acatalectic verse, 534.
 Accent, the, 485; in verse, 529-530.
 ADDISON'S *Tatler*, quoted, 209.
 Address in letters, 450.
 Adjectives, the, 552; comparison of, 561-563; errors in, 569.
 Adverb, the, 554; comparison of, 561-563; errors in, 577; redundant, 578.
 Alexandrine, the, 541.
Alhambra, The, 308.
 Allegory, 522.
 Alliteration, 543.
among and *between*, use of, 578.
 Amphibrach, the, 531.
 Analysis of sentences, 564-565.
 Anapest, the, 531.
 Announcements, 475.
 Anticlimax, 525.
 Antithesis, 524.
any, use of, 570.
 Apostrophe, figure, 522; punctuation, 516.
Arabian Nights, story from, 433.
 Archaisms, 173.
 Argument, 24, 189, 256; and exposition, 256; and other forms, 256; coherence in, 275; emphasis in, 275; kinds of, 263; nature of, 257; of belief or principle, 264; of fact, 263; of policy, 265; preparation for, 272; question in, 273; testing of, 292-294; unity in, 275.

ARNOLD'S *Sohrab and Rustum*, quoted, 361.
 Articles, the, 552.
as and *like*, use of, 578.
As You Like It, quoted, 180, 181, 192.
 ATHERTON, MRS. GERTRUDE, letter from, 461.
 Autobiography, 379, 384.

B

Balanced (or parallel) sentences, 70.
 Ballad stanza, the, 539.
 BALZAC'S *The Lily of the Valley*, quoted, 344.
 Barbarisms, 173.
 Belief, argument of, 264.
between and *among*, use of, 578.
 Bible, quoted, 270, 356.
 Biography, 383.
 BLACKMORE'S *Lorna Doone*, quoted, 104.
 Blank verse, 536.
 BORROW'S *Lavengro*, quoted, 328.
 Brackets, 516.
Breach of Etiquette, story by EGGLESTON, 426.
 Breve, the, 485, 530.
 Briefing, 277; "dummy" brief, 280; form in, 277; illustrations, 283-285; parts of, 279.
bring and *take*, use of, 577.
 BROWNING, quoted, *How They Brought the Good News*, 400; *Tray*, 123.
 BROWN'S, JOHN, *Our Dogs*, quoted, 153.
 BURKE'S *Destruction of the Carnatic*, quoted, 362.

Business letters, 458, 466, 467.
Business transactions, 475.

C

Cæsura, the, 534.
Caleb West, Master Diver, quoted, 320.
CALHOUN'S *Liberty and Intelligence*, quoted, 258.
can, use of, 577.
Capitalisation, 504.
CARLYLE, quoted, *Essay on Burns*, 110; *Hero as Man of Letters*, 110.
Case, 556; before participles, 576; of pronouns, 566, 567.
Catalectic verse, 534.
Character, exposition of, 225.
Characters in story, 413-414.
CHATEAUX'S *The Right of Taxation*, quoted, 268.
Chimes, The, quoted, 323, 341, 356.
Choice of words, 171.
Christmas Banquet, The, quoted, 192.
Chronological order, in exposition, 203; in narration, 365.
Circumstances, exposition of, 212.
Climax, for emphasis, 85; a figure of speech, 524; in narration, 359; in story, 410.
CLODD'S *Story of Creation*, quoted, 381.
Closing, in letters, participial, 451; complimentary, 452.
Coherence, 13; in argument, 275; in description, 326; in exposition, 205; in narration, 353; in paragraph, 112; in sentence, 79; in story, 410; in whole composition, 136.
Colloquialisms, 173.
Colon, the, 512.
Comma, the, 508.
Comparison, adjectives and adverbs, 561-563; awkward, 570.
Comparisons, in description, 317; in exposition, 241.
Complements, the, 563-564.

Completeness in exposition, 198.
Complex sentence, the, 54; relationships in, 56; use of, 55.
Composition, defined, 1; desire for, 2; kinds of, 24, 189; necessity for, 2; oral, 1; written, 1.
Composition thought, the, 125.
Compound sentence, the, 46-47; need for, 46; relationships in, 47-49.
Compound-complex sentence, 64; use of, 65.
Conclusion, in narration, 368.
Concrete words, 164.
Conditions, exposition of, 212.
Conjugation, 559; formation of, 559-560.
Conjunctions, classification of, 48-49, 57-58; coördinate, 48; defined, 555; errors in, 578; selection of, 82; subordinate, 57.
Connotation, defined, 155; in description, 331.
Construction, similar, 83.
Conversation in narration, 374.
Convince, meaning of, 266.
COOPER'S *Last of the Mohicans*, quoted, 336, 371.
Coördinate conjunctions, 48.
Cop and the Anthem, The, story by O. HENRY, 440.
Couplet, 537.
CREASY'S *Fifteen Decisive Battles of the World*, quoted, 327, 328, 364.
Criticism, 235; illustrated, 237.

D

Dactyl, the, 531.
DANA'S *Two Years Before the Mast*, quoted, 244, 325, 385.
Dash, the, 514.
DAVDET, quoted, 104.
David Copperfield, quoted, 345.
Debate, kinds of, 297; form of, 298; questions for, 299.
Declarative sentence, the, 69.
Deduction in argument, 293.
Definition of words, 166.

DEFOE'S *Robinson Crusoe*, quoted, 36.
 Denotation, defined, 165; in description, 331.
 Description, 24, 189, 304; and exposition, 305; and other forms, 342; choice of words in, 330; coherence in, 322; direct, 319; emphasis in, 322; force in, 309; formal, 342; indirect, 319; informal, 343; in story, 413; method in, 317; of individuals, 334; plans in, 310, 311, 312, 339; point of view in, 308; unity in, 322.
 Descriptive exposition, 218.
Destruction of the Carnatic, quoted, 362.
 Diacritical marks, 485.
 Diæresis, the, 516.
 Diagrams, in exposition, 204.
 DICKENS' *The Chimes*, quoted, 323, 341, 356; *David Copperfield*, 345; *Hard Times*, 325.
 Dictionary, the, 172, 483.
 Didactic story, the, 414.
differentia, 166.
 Dimeter, 532.
 Diphthong, 485.
 Discourse, forms of, 189; relations, 190; titles in, 190.
 Doggerel, 529.
don't and *doesn't*, use of, 576.
 DOUGLAS' *Replies to Lincoln*, quoted, 259, 260.
Drought in the Jungle, quoted, 181.

E

Echo paragraphs, 136.
 Echo words, 112-114.
 Economy in words, 169.
 EDDY'S *Experimental Physiology*, quoted, 217.
 Effects in description, 318.
 EGLESTON'S *A Breach of Etiquette*, 426.
either and *neither*, use of, 570.
 ELIOT'S *Romola*, quoted, 337.

Emphasis, 14; in argument, 275; in description, 325; in exposition, 205; in narration, 353; in paragraph, 112; in sentence, 84; in story, 410; in whole composition, 136.
 Enumerative exposition, 207.
 Epithet, 525.
 Errors, common, adjectives, 569; adverbs, 577; conjunctions, 578; exercises in, 580; nouns, 565; prepositions, 578; pronouns, 566; verbs, 572.
Essay on Burns, quoted, 110.
Essay on Milton, quoted, 111, 116.
Ethan Brand, quoted, 315.
 Euphemism, 524.
 Exclamation point, the, 508.
 Exclamatory sentence, the, 70.
 Experience, value of, 3.
Experimental Psychology, quoted, 217.
 Explanatory expressions, position of, 85.
 Exposition, 24, 189; adaptation in, 196; and description, 305; choice of words in, 197; chronological, 203; clearness in, 196; coherence in, 205; completeness in, 198; diagrams in, 204; emphasis in, 205; enumerative, 203; first requisites in, 196; importance of, 194; kinds of, 207; method in, 202; unity in, 198; use of, 193.
 Expository narration, 379.

F

Fable, the, 414.
 Fact, argument of, 263.
Fall of the House of Usher, quoted, 324.
 Feet, in poetry, 529-530.
few and *less*, use of, 571.
Fifteen Decisive Battles of the World, quoted, 327, 328, 364.
 Figures, in description, 327; of speech, 520.
 Five guiding queries, 15.
 "Fog Warning" (picture), 252.

Foreign words, 173.
 Formal description, 342.
 Formal notes, 467-471.
 FRANCE'S *Juggler to Our Lady*, 428.
 FRANKLIN'S *Savages of North America*,
 quoted, 243.
Freckles, story by L. R. MEEKINS, 416.
 Friendly letters, 460, 461, 464, 465.
 FROUDE'S *The Murder of Thomas à
 Becket*, quoted, 139.

G

GATTY'S *Parables from Nature*,
 quoted, 39.
 Gender, 555-556.
 Generic and specific, titles, 7; words,
 163.
genus, 166.
 Gerund, the, 559.
Gettysburg, quoted, 37.
Governor and the Notary, The, story by
 IRVING, 420.
 Grammar, common errors in, 565;
 definitions of parts of speech, 551;
 properties of parts of speech, 555;
 relations of parts of speech, 563.
*Great Englishmen of the Sixteenth Cen-
 tury*, quoted, 230.
 GREEN'S *Short History of the English
 People*, quoted, 369.
Grievances, quoted, 244.
 Grouping, in description, 310.
Gudrun, quoted, 38.

H

Hard Times, quoted, 325.
Hastings, quoted, 340.
 HAWTHORNE, quoted, *The Christmas
 Banquet*, 192; *Ethan Brand*, 315;
Letter to Longfellow, 465.
 Heading, in letters, 449.
Henry Esmond, quoted, 316.
Henry V, quoted, 183.
 HENRY'S, O., *The Cop and the An-
 them*, 440.
 Heptad, 540.
 Heptameter, 533.

Hero as Man of Letters, quoted, 110.
 Hexameter, 533.
how, 16.
*How They Brought the Good News
 from Ghent to Aix*, quoted, 400.
 HUGHES' *Tom Brown's Schooldays*,
 quoted, 220.
 HUGO'S *Toilers of the Sea*, quoted,
 360.
 HUXLEY, quoted, 194; *A Piece of
 Chalk*, 214.
 Hyperbole, 523.
 Hyphen, the, 515.

I

Iambus, the, 530.
 Illustrations, "Fog Warning," 252;
 "Landscape with Windmill," 349;
 "There's No Place Like Home,"
 193; "Wake Up," 398; for ex-
 pository exercises, 249-250.
 Imagination, in description, 313.
Immortality of Good Deeds, quoted, 257.
 Imperative sentence, the, 70.
 Impression in description, 309.
 Impressionistic story, 415.
 Improperities, 173.
in and *into*, use of, 579.
 Incident, story of, 414.
 Individual, the, in description, 334.
 Induction, in argument, 293.
 Infinitive, the, 559; split, 574.
 Informal description, 343.
Inland Voyage, quoted, 341.
 Interjection, the, 555.
 Interrogation, figure, 525.
 Interrogation point, the, 508.
 Interrogative sentence, the, 69.
 Introduction, in narration, 368.
 Irony, 524.
 IRVING'S *Alhambra*, quoted, 308;
The Governor and the Notary, 420.
Ivanhoe, quoted, 337.

J

JAMES, WM., quoted, 306.
 JEFFERIES, RICH., quoted, 307

JOHNSON'S *Rambler*, quoted, 155.
 JOHNSTON, *Gettysburg*, quoted, 37.
Juggler to Our Lady, story by FRANCE,
 428.
Julius Cæsar, quoted, 382.

K

Kenilworth, quoted, 371.
 Key paragraphs, 136.
 Keywords, 112-114.
kind and sort, use of, 565.
 KINGLAKE'S *Eothen*, quoted, 317,
 331.
 KINGSLEY, quoted, *The Three Fishers*, 403; *Westward Ho!*, 346.
 KIPLING, quoted, *Drought in the Jungle*, 181; *Without Benefit of Clergy*, 347.

L

L' Allegro, quoted, 185.
 "Landscape with Windmill" (picture), 349.
Last of the Mohicans, quoted, 336, 371.
Lavengro, quoted, 328.
 LEE'S *Great Englishmen of the Sixteenth Century*, quoted, 230.
less and few, use of, 571.
 Letters: address, 450; body, 451; closing, 451, 452; form, 448, 457; formal, 467-471; general advice, 458; heading, 449; illustrative, 448, 461-471; kinds of, 447; parts of, 448; punctuation in, 454-456; salutation, 451; signature, 453.
 Letter writing, 447.
Liberty and Intelligence, quoted, 258.
like and as, use of, 578.
Lily of the Valley, quoted, 344.
 Limiting the subject, 6.
 LINCOLN'S *Speeches*, quoted, 258, 260, 262.
Literary Digest, quoted, 224.
 Local-color story, 415.
Lochinvar, quoted, 398.
 LONGFELLOW'S *Gudrun*, quoted, 38.
 Loose sentence, 71.
Lorna Doone, quoted, 104.

M

MACAULAY, quoted, *Essay on Milton*, 111, 116; *Warren Hastings*, 340; *Reform Bill*, 291.
 Macron, the, 485, 530.
 Manuscript, 545.
 Margin, in composition, 146; in letters, 455, 457.
Markheim, quoted, 321.
 Material, 3; division of, 26.
may, use of, 577.
 Mechanical details in writing, 146.
 MEEKINS' *Freckles*, 416.
 MERIMÉE'S *The Taking of the Redoubt*, 435.
 Metaphor, the, 521; mixed, 522; negative, 521.
 Meter, 529.
 Method in explanation, 202.
 Metonymy, 523.
 MILTON'S *L' Allegro*, quoted, 185.
 Mode, 558.
 Modifiers, in sentences, 564; proper placing of, 80.
Monna Lisa, from PATER'S *Leonardo da Vinci*, quoted, 182.
 Monometer, 532.
 Movement in narration, 354.
Murder of Thomas à Becket, *The*, quoted, 139.

N

Narration, 24, 189, 353; and other forms, 366; coherence in, 353; conclusion in, 368; emphasis in, 353; introduction in, 368; kinds of, 378-389; order in, 365; plan in, 357; point of view in, 372; unity in, 353.
 Naturalness in expression, 145.
 Negative, double, 578.
neither, and *either* use of, 570.
 Newspaper narration, 388.
nice, use of, 571.
 Noun, the, 551; errors in, 565.
 Nouns in narration, 355.
Nouradin, quoted, 155.
 Number, 556, 559.

O

- Observation, 3.
 Octet, 541.
 Octometer, 533.
 Omar sonnet, 573.
only, use of, 577.
 Onomatopoeia, 543.
Our Dog Carlo, quoted, 338.
Our Dogs, quoted, 153.
Outlook, quoted, 102, 103, 343, 370.

P

- Parables from Nature*, quoted, 39.
 Paragraph, the, 94; coherence in, 112; development of, 96-99; emphasis in, 112; illustrative paragraphs, 100-105, 110-111, 116-118, 119-121; length of, 118; transition in, 115; unity in, 112; use of, 94; variety in, 105.
 Paragraph outline, 131; illustrated, 131-133.
 Paragraphs, transitional, 137.
 Paragraph thought, 94.
 Parallel (or balanced) sentence, the, 70.
 Parentheses, the, 516.
 Parsing, 565.
 Participle, the, 559.
 Participles, reference of, 81.
 PATER's *Leonardo da Vinci*, quoted, 182.
Paul's Defense before Agrippa, quoted, 270.
 Pentameter, 532.
 Period, the, 507.
 Periodic sentence, 72.
 Person, 556, 559; in narration, 374; first, 377; third, 378.
 Personification, 522.
persuade, meaning of, 266.
 Petrarchan sonnet, quoted, 573.
 PHILLIPS, quoted, *The Scholar in a Republic*, 267; *Toussaint L'Ouverture*, 242.
 Phrases, transitional, 137.
 Pictures and descriptions, 304.

- Piece of Chalk, A*, quoted, 214.
 Plan habit, the, 144.
 Planning, general, 10, 130; illustrated, 17-22, 24, 28, 127, 130, 133; types of, 130.
 Plans, illustrative, in argument, 277-280, 283; in description, 310-312, 339; in exposition, 199, 200, 208, 211, 213, 214, 222, 226; in narration, 358, 350, 381; in paragraphs, 97, 113; in story, 411.
 Plot, 404.
 POE's *The Fall of the House of Usher*, quoted, 324.
 Poetic license, 535.
 Poetry and prose, 528.
 Point of view, in description, 308; in narration, 372.
 Policy, argument of, 265.
 Pope, quoted, 187.
 Position, exposition of, 210.
 Predicate, the, 563.
 Prefix, 485.
 Preposition, the, 554; errors in, 578.
 Principle, argument of, 264.
 Process, exposition of, 215.
 Pronoun, the, 551; errors in, 566-569; redundant, 569; reference of, 568.
 Pronouns, reference of, 81.
 Proof, 546; marks for correction, 547.
 Proof reading, 545.
 Prose and poetry, 528.
 Prosody, 528.
 Punctuation, 506; exercises in, 516-520; in letters, 454-456.
 Purpose in narration, 372.
 PYM's *Grievances*, quoted, 244.

Q

- Quatrain, 538.
Quentin Durward, quoted, 319.
 Queries, 15; order of, 25.
 Question in argument, 273.
 Quintet, stanza, 539.
 Quintet of queries (*who, when, where, why, how*) defined, 16; importance of, 17.

R

Rambler, JOHNSON'S, quoted, 155.
 Rebuttal, (see refutation).
 REED'S, T. B., *The Immortality of Good Deeds*, quoted, 257.
 Reference, pronouns and participles, 81.
 Refrain, 573.
 Refutation, or rebuttal, 288; informal, 289; formal, 289.
 Repetition, 85.
 Rhyme, 535-536.
 Rhyme royal, 540.
 Rhythm, 529.
Robinson Crusoe, quoted, 36, 191.
Romola, quoted, 337.
 RUSKIN'S *Stones of Venice*, quoted, 195.

S

Salutation in letters, 451.
Satire, quoted, 176.
Savages of North America, quoted, 243.
 Scansion, defined, 529; irregularities in, 563.
Scholar in a Republic, quoted, 267.
 Scope or scale, 126-127; illustrated, 127-129.
 SCOTT, quoted, *Ivanhoe*, 337; *Kenilworth*, 371; *Letter*, 464; *Lochinvar*, 398; *Quentin Durward*, 319.
 Semicolon, the, 511.
 Sentences, balanced, 70; classification of, 69-73; complex, 54-55; compound, 46-47; compound-complex, 64; declarative, 69; exclamatory, 70; imperative, 70; interrogative, 69; simple, 40-42; summary, 107; topic, 95.
 Sentence thought, the, 40.
 Sequence, of person, 568; of tense, 574.
 Sestet, 540.
 Setting in story, 413.
 Shakespearian sonnet, 542.
 SHAKESPEARE, quoted, *As You Like It*, 180, 181, 192; *Henry V*, 183; *Julius Cæsar*, 382.
shall and will, use of, 572-573.
Short History of the English People, quoted, 369.
should and would, 573.
 Signature, in letters, 453.
 Simile, the, 520; Homeric, 520.
 Simple narration, 378.
 Simple sentence, the, 40.
Sketch Book, IRVING'S, selected words from, 502.
 Slang, 174, 175, 176.
 SMITH'S, F. H., *Caleb West, Master Diver*, quoted, 320.
 SMITH, SYDNEY, quoted, 151.
Sohrab and Rustum, quoted, 361.
 Sonnet, 541-542.
sort and kind, use of, 565.
 Specific titles, 7; words, 163.
 Specific words in description, 330.
 Speech, parts of, 551; definitions, 551; errors in, 565; properties of, 555; relations of, 563.
 Spelling, 482; final *c* rule, 498; final consonant rule, 491; final *e* rule, 494; final *y* rule, 496; formation of plurals, 486; formation of possessives, 489; i.e. rule, 490; prefix and suffix rule, 496.
 Spelling lists, 499, 502.
 Spenserian stanza, 541.
 Spondee, the, 531.
 STANLEY, H. M., quoted, 101.
 Stanza, 537.
 STEELE'S *Taller*, quoted, 209.
 STEVENSON, quoted, *An Inland Voyage*, 341; *Markheim*, 321, 331; *Travels with a Donkey*, 346; *Treasure Island*, 375.
Stones of Venice, quoted, 195.
 Stories, *A Breach of Etiquette*, 426; *Freckles*, 416; *Story of the Barber's Fifth Brother*, 433; *The Cop and the Anthem*, 440; *The Governor and the Notary*, 420; *The Juggler to Our Lady*, 428; *The Taking of the Redoubt*, 435.
 Story, the, 404; coherence in, 410;

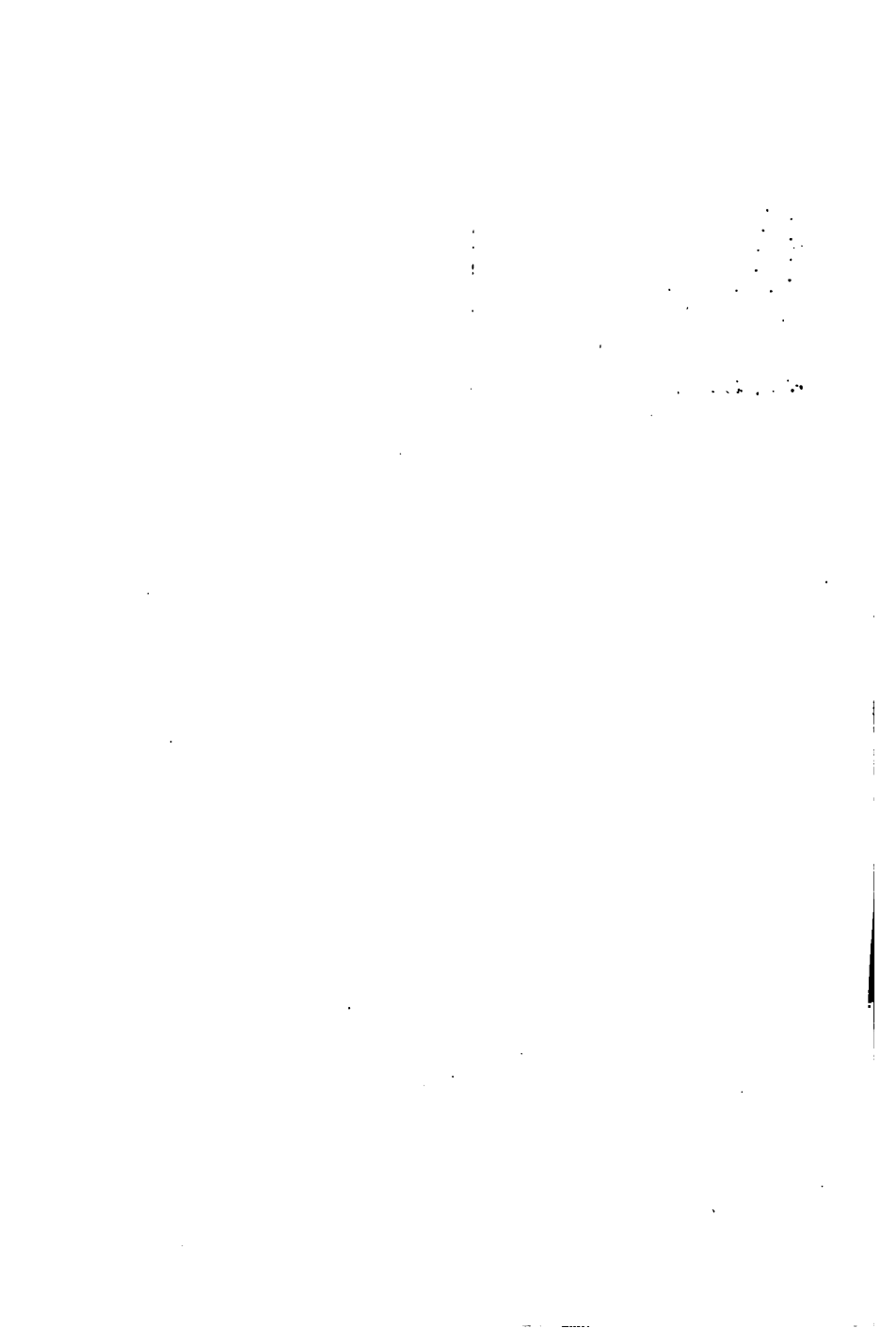
- emphasis in, 410; kinds of, 414; method in, 406; outlining, 408-411; setting, 413; source of, 405; unity in, 408.
- Story of Creation*, quoted, 382.
- Story of the Barber's Fifth Brother, Arabian Nights*, 433.
- Stowe's *Our Dog Carlo*, quoted, 338.
- Subdivision, defined, 27; illustrated, 28.
- Subject, composition, 6; sentence, 563.
- Subjects, 5; for description, 340.
- Subordinate conjunctions, 57.
- Suffix, 485.
- Summary, the, 202; illustrated, 234.
- Suspense, 359.
- Syllables, 485.
- Synecdoche, 523.
- Synonyms, 177.
- T
- Tabulation, 29.
- take and bring*, use of, 577.
- Taking of the Redoubt, The*, story by MÉRIMÉE, 435.
- TARR and McMURRY'S *Advanced Geography*, quoted, 194.
- Taller, quoted, 209.
- Telegrams, 472.
- Tense, 558; sequence in, 574.
- Tercet, 538.
- Testing of argument, 292-294.
- Tetrameter, 532.
- THACKERAY'S *Henry Esmond*, quoted, 316.
- that*, use of, 569.
- Theory, exposition of, 221.
- "There's No Place Like Home" (picture), 193.
- thou*, 568.
- Thought process, the, 41.
- Three Fishers, The*, quoted, 403.
- Times, New York*, quoted, 100, 389, 391, 393.
- Titles, discussed, 5-8; list of, for composition, 146.
- Toilers of the Field, The*, quoted, 308.
- Toilers of the Sea*, quoted, 360.
- Tom Brown's Schooldays*, quoted, 220.
- Topic sentence, 95; kinds of, 96-99; place of, 107; omitted, 109.
- Topics, form of, 22.
- Toussaint L'Ouverture*, quoted, 242.
- Transactions, business, 475.
- Transitional words, 115, 137.
- Travels with a Donkey*, quoted, 346.
- Tray*, quoted, 123.
- Treasure Island*, quoted, 375.
- Trimeter*, 532.
- Trochee, the, 530.
- Two Years Before the Mast*, quoted, 244, 325, 385.
- U
- Unity, in argument, 275; in description, 322; indication of, 11; in exposition, 198; in narration, 353; in paragraph, 112; in planning, 10; in sentence, 77; in story, 408; in whole composition, 136.
- unless and without*, use of, 578.
- Usage, 171.
- V
- Variety, in paragraphs, 105-106; in sentences, 86; in whole composition, 137; in words, 177.
- Verb, the, 553; conjugation of, 559; defective, 560; errors in, 572; intransitive, 560; mode of, 558; principal parts of, 560; redundant, 560; reflexive, 561; synopsis of, 559; tense of, 558; transitive, 560; voice, 557.
- Verse, 528, 529; kinds of, 532.
- Visualization, 483.
- Voice, 557.
- W
- "Wake Up" (picture), 398.
- Warren Hastings*, quoted, 340.
- WATTS-DUNTON, quoted, 187.
- WEBSTER, quoted, 103, 104, 269.
- WEBSTER'S *The Murder of Captain Joseph White*, quoted, 269.

Westward Ho! quoted, 346.
what, 16-17.
when, 16.
where, 16.
which, use of, 569.
who, 16; use of, 567, 569.
why, 16.
will and *shall*, use of, 572-573.
without and *unless*, use of, 578.
Without Benefit of Clergy, quoted, 347.
Word, the, defined, 161.
Word pictures, 304.

Words, abstract, 164; concrete, 164;
echo, 112-114; generic, 163; key,
112-114; new, 162; right, 162;
specific, 163; transitional, 115.
Words in description, 330.
Words for spelling, 499, 502.
WORDSWORTH, quoted, 186.
would and *should*, 573.

Y

Yale Review, quoted, 238.



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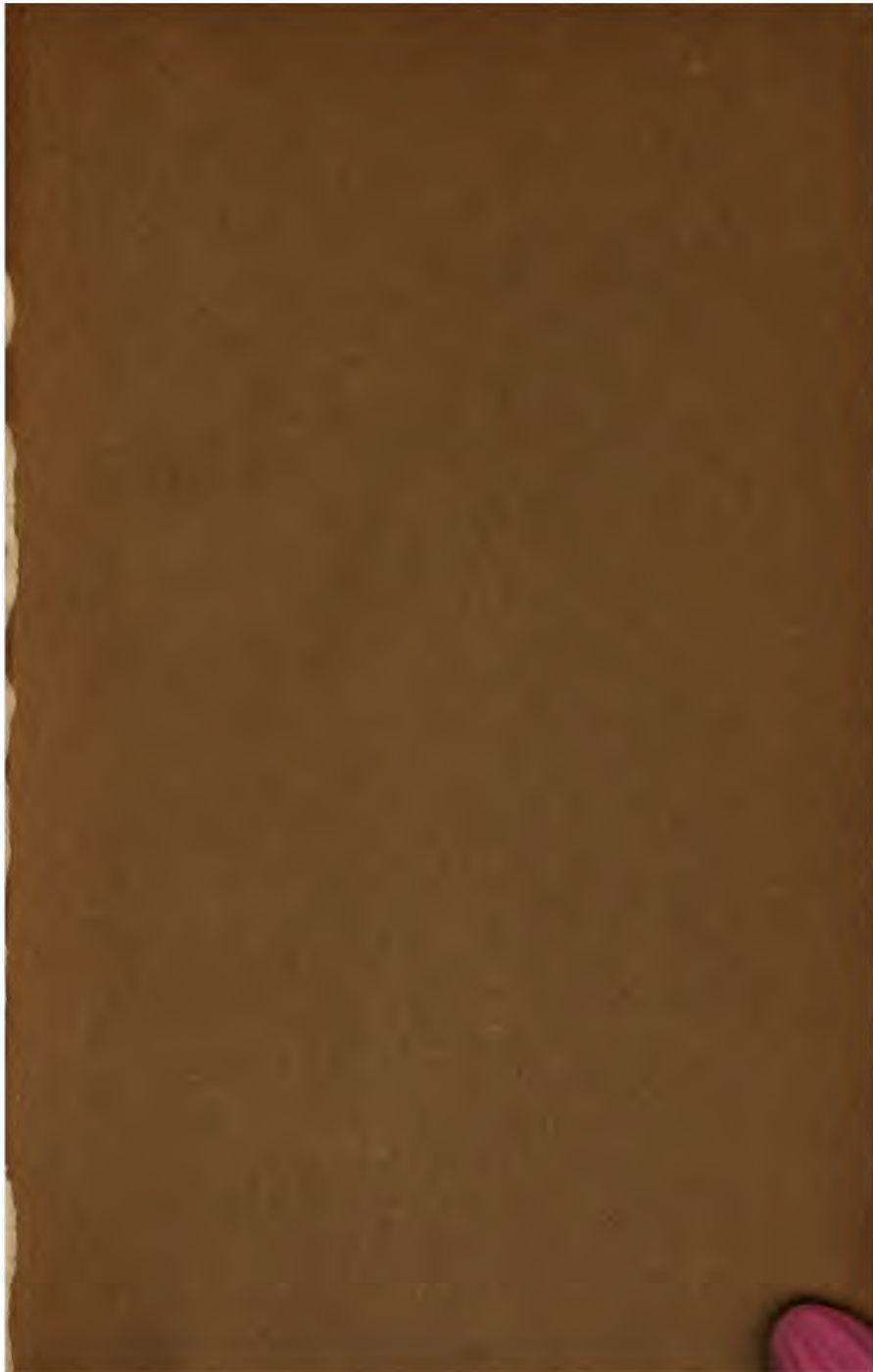
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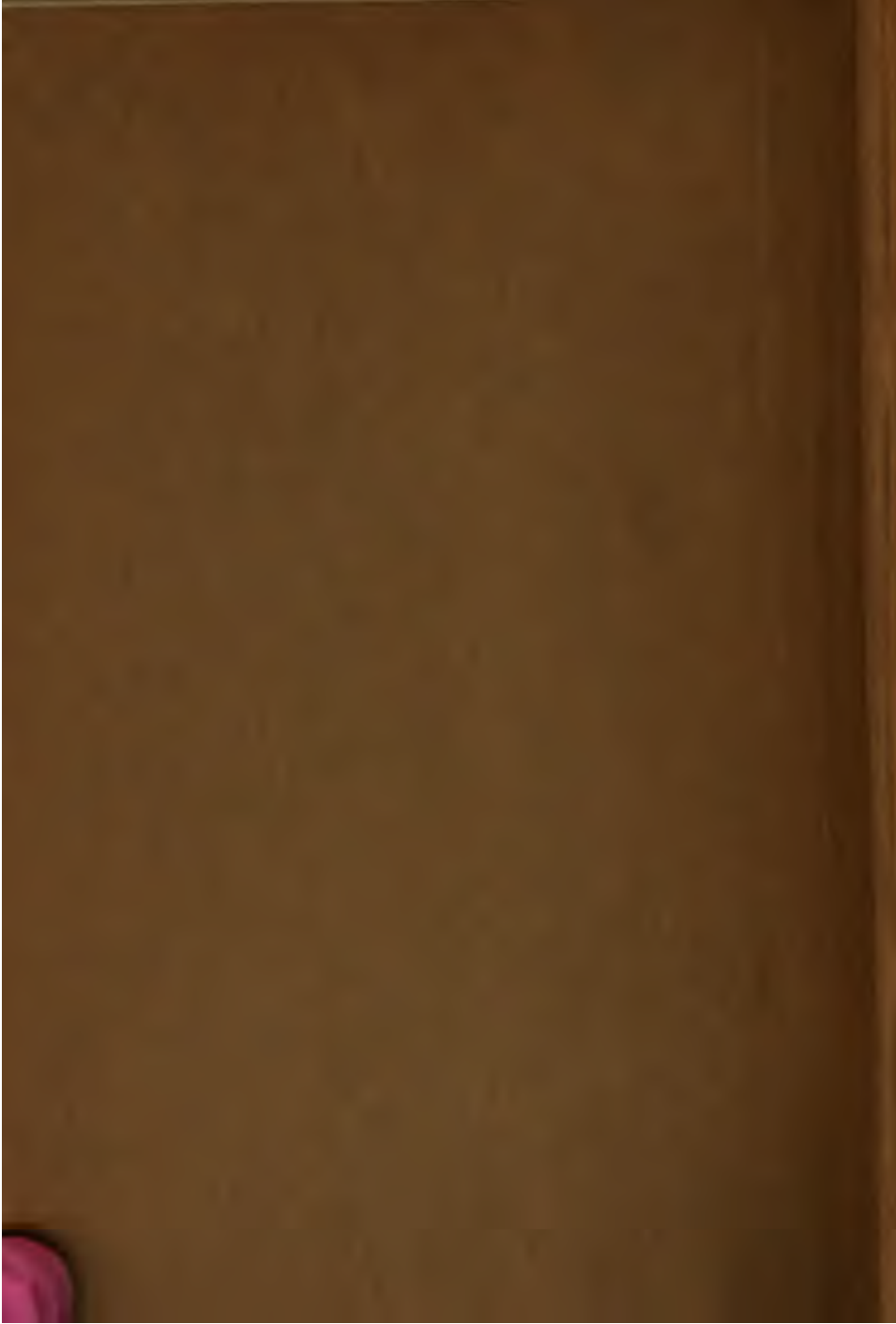
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